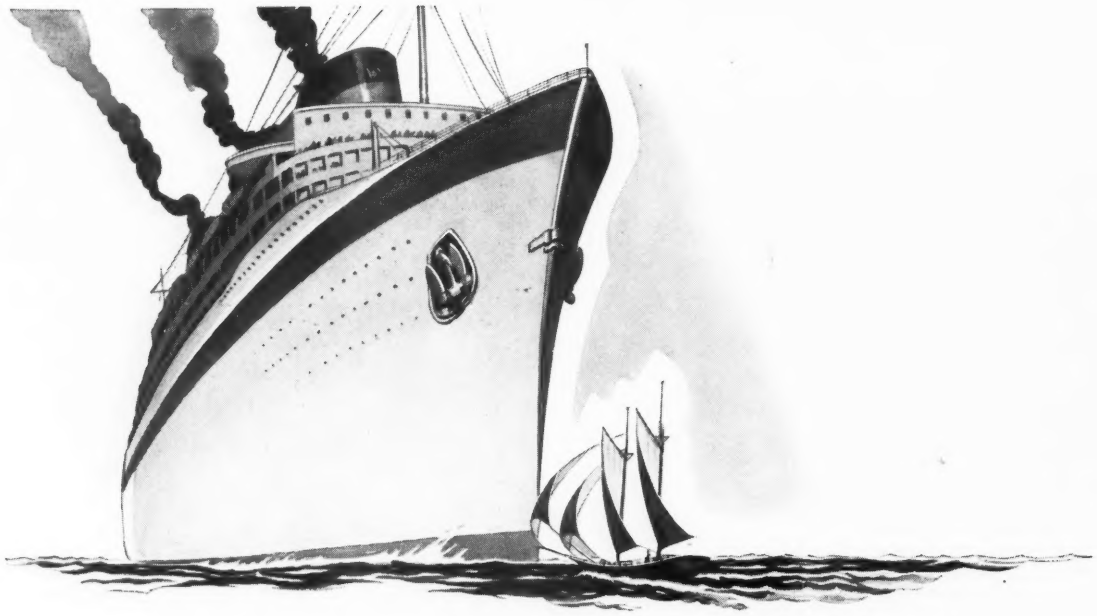
DAN SMITH



THE INLAND PRINTER

JULY ☆ 1939



RIGHT OF WAY
is *Yours* at CHAMPION

IN its vast sea of mill operations, Champion allows no paper order to run down and sink another. Along with absolute adherence to high standards of quality for every grade, Champion insists upon fair treatment and good service to all, irrespective of size. No lesser policy ever made a mill great, and only a great mill can maintain such a practice.

The Champion line includes enamels, uncoated, offset, envelope, bond, mimeograph, ledger, board, postcard, tag board, covers, specials, and many others. Your customers' needs are many, their demands exacting, whether they buy fine brochures or short-lived throwaways. You can do better work for all of them when you use Champion Paper.



THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI



Why do it the hard way?

Spacing a line of single types and justifying it "tight-to-lift" in a workmanlike manner is a difficult and painstaking job. The method is one of "trial and error" and the spaces, which are the units most frequently used in composition, are the most difficult to get at and handle, for many of them are mere slivers of metal with their tops far below the level of the letter characters. The difficulty of reaching and handling these spaces is graphically symbolized by the tweezers, which were once an indispensible item in the compositor's equipment.

It's no wonder that spacing has consumed much of the time and effort put into the composition of single types.

Ludlow solves the spacing problem simply. With the Ludlow system of job and display composition, spaces have most logically been made the easiest units in the line to get at and to handle. The "ears" on Ludlow spaces protrude beyond the ears of letter matrices, making it exceedingly easy to pick them out, or remove them. In fact, a Ludlow compositor often inserts a handful of spaces one at a time between words or characters and removes several from a line in a single operation.

In addition, Ludlow spaces require far less handling, because of simplicity of spacing and justification. "Tight-to-lift" becomes an obsolete phrase, for every line is cast as a solid slug of accurate length. And spacing is further simplified by the use of one set of "man-size" space matrices for all sizes from 6 to 48 point.

Ease of spacing is only one of the many reasons why Ludlow hand-set, slug-cast composition can be produced so rapidly. The gathering system of matrix assembly, and all-slug make-up and handling still further reduce the time consumed in getting a form to press.

These and other time-saving, profit-earning features help the Ludlow-equipped plant outstrip competition from shops depending upon single types. You will find it well worthwhile to investigate fully the advantages to be gained from Ludlow operation.

Full information about Ludlow economies, and specimens of the latest Ludlow typefaces will be gladly sent on your request.

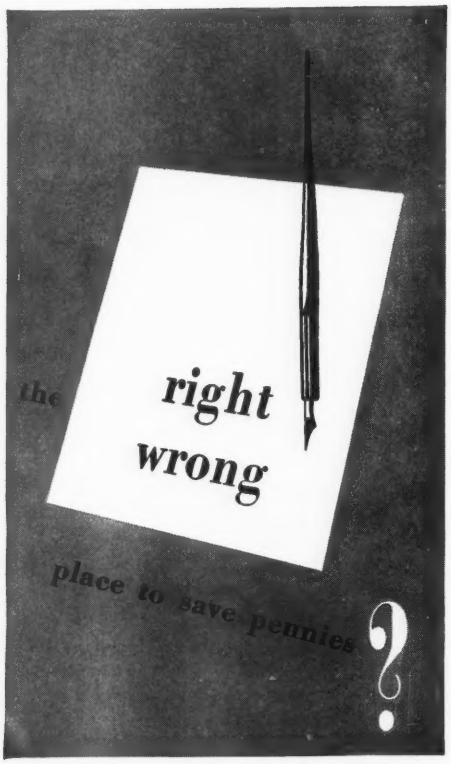
LUDLOW TYPOGRAPH COMPANY

Set in Ludlow Hauser Script and Tempo Bold

2032 Clybourn Avenue + Chicago, Illinois

QUIZ

is your LETTERHEAD the



Business executives who use Strathmore letterheads can give you the answer to this question. Gorham Silversmiths, Columbia Broadcasting, RKO Radio Pictures are three out of thousands of outstanding firms who know *how* to spend and *when* to save. They know that a cheap letterhead cannot pay back in pennies saved for prestige lost.

Your letterhead is your reputation on paper. A fine letterhead expresses your business standing as it *should* be expressed...gets extra attention and respect for your correspondence. Yet, for all the plus value you get in Strathmore paper, the difference in cost is slight. A letter written on STRATHMORE BOND costs less than 1% more than the same letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, as fine a paper as can be made, a letter costs only 2.9% more. Such plus value, for so little cost difference, is sound business economy.

* * *

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the *appearance factors* important to *your* business. Write on your business letterhead for this check list. Dept. I. P. 5, STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

STANDARDIZE ON

STRATHMORE BOND

There's double value in STRATHMORE BOND... a quality paper at a moderate cost. That's extra value when you buy.

And Strathmore reputation and quality make for quick sales of really fine letterheads. That's extra value when you sell!

STRATHMORE BOND is easier to sell because of advertisements like this... advertisements that tell why a fine letterhead is true economy...feature leading business firms that use STRATHMORE BOND.

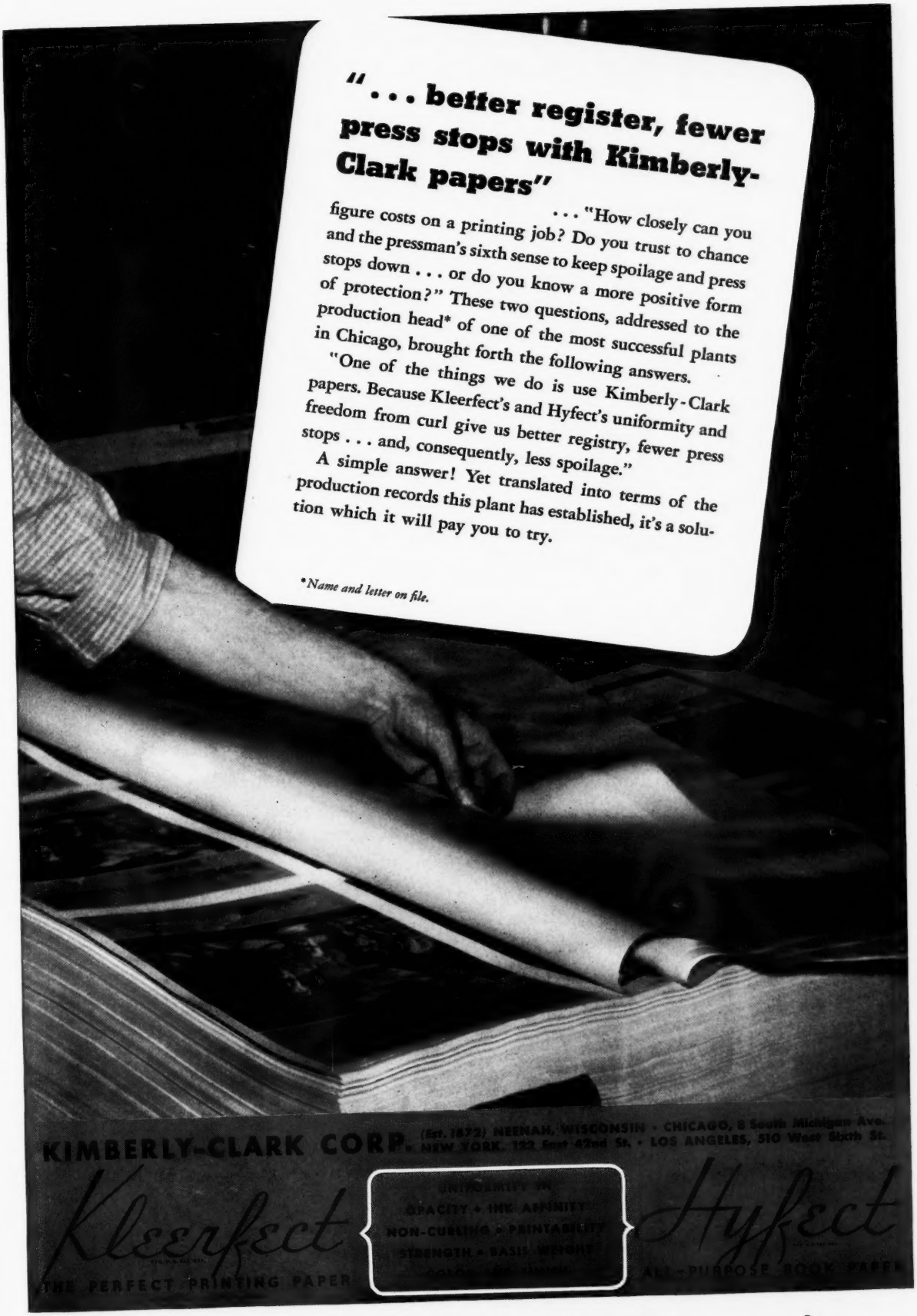
This series appears in:

FORTUNE
TIME
BUSINESS WEEK
NEWSWEEK
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE

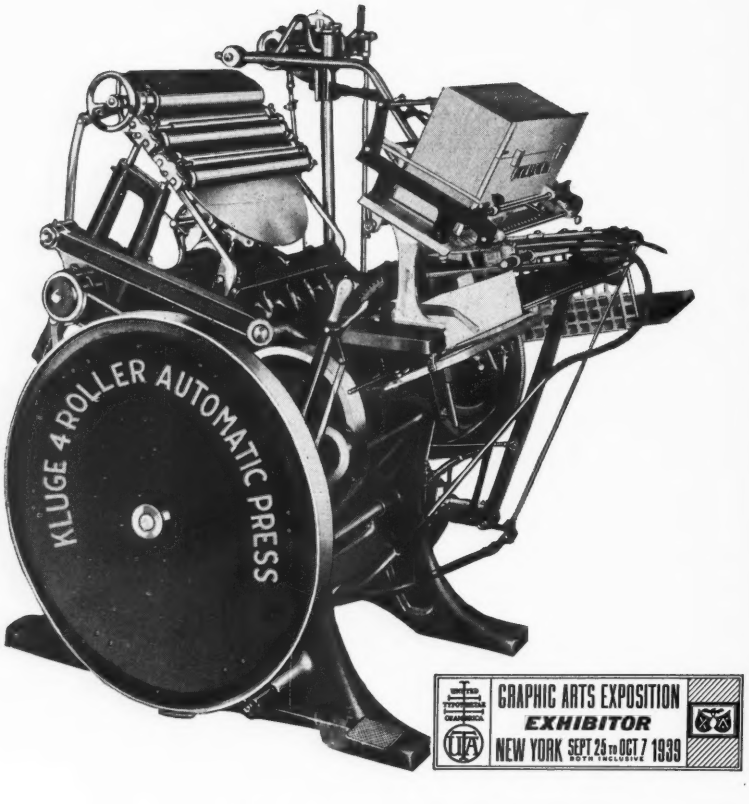
STRATHMORE

MAKERS OF FINE PAPERS

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate $4.00 a year; 40c a copy. Canadian $4.50 a year; foreign subscription $5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.


"... better register, fewer press stops with Kimberly-Clark papers"
... "How closely can you figure costs on a printing job? Do you trust to chance and the pressman's sixth sense to keep spoilage and press stops down ... or do you know a more positive form of protection?" These two questions, addressed to the production head* of one of the most successful plants in Chicago, brought forth the following answers.
"One of the things we do is use Kimberly-Clark papers. Because Kleerfect's and Hyfect's uniformity and freedom from curl give us better registry, fewer press stops ... and, consequently, less spoilage."
A simple answer! Yet translated into terms of the production records this plant has established, it's a solution which it will pay you to try.
*Name and letter on file.
KIMBERLY-CLARK CORP. (Est. 1872) NEENAH, WISCONSIN • CHICAGO, 8 South Michigan Ave. • NEW YORK, 122 East 42nd St. • LOS ANGELES, 510 West Sixth St.
Kleerfect
THE PERFECT PRINTING PAPER
UNIFORMITY IN
OPACITY • INK AFFINITY
NON-CURLING • PRINTABILITY
STRENGTH • BASIS WEIGHT
Hyfect
ALL-PURPOSE BOOK PAPER

A NEW PRESS



THE 4 ROLLER KLUGE AUTOMATIC PRESS

● **Built for the printer who wants to speed up production and increase profits on "run of the mine" job work that does not require the greater ink coverage of the 6 roller Kluge Automatic Press. It provides coverage equal to any 4 roller platen press and in addition it has all the features, such as Rigid Impression, Positive Sheet Control, Selec-Tone Distribution, etc, that make the famous Kluge Automatic Press . . . . .**

The Busiest Press in Any Pressroom.

BRANDTJEN & KLUGE · INC.

MANUFACTURERS · SAINT PAUL, MINNESOTA

BRANCHES IN BOSTON · NEW YORK · PHILADELPHIA · CHICAGO · ATLANTA · DETROIT
ST. LOUIS · SAN FRANCISCO · DALLAS · LOS ANGELES · MINNEAPOLIS · CANADA: SEARS, LTD.

How Presses Like This One HELP YOU SELL



NEW—This Kluge Automatic press, with its modern high speed and wide adaptability—and modern electric drive and control

Type R motor provides ample starting and running torque

Convenient control within easy reach of the operator



AN ORDER RECEIVED BECAUSE NEW EQUIPMENT HAS SPEED AND FLEXIBILITY

ARE some of your presses "oatburners"—eating up overhead but out of competitive stride?

Improvements in press machinery have made available to the printer increased facilities for speed of printing, quality of printing, and adaptability to a wider range of jobs.

For Example

Take, as one example, the new Kluge Automatic. It offers many advantages to help put a printer in a better competitive position on a wide variety of jobs. The new model is amazingly versatile on run-of-the-hook work. Increased rigidity of frame, and strength of impression, lessen make-ready time. Ink distribution is comparable to that of a cylinder press. On the feeder, you make any adjustment at just one location. Top effective printing speed? Up to 3000 impressions per hour. Some press!

Let's Look "Under the Hood"

A vital part of the Kluge Automatic and other presses is the drive and control system. On this and other well-known makes of press machinery you will find G-E motors and control. The G-E Type R motor, for example, provides ample starting and running torque (plenty of "oomph"). You don't have to push the flywheel to start the press. G-E control is so applied that twelve different printing speeds are at the disposal of the operator. Drive and control are electrically engineered to the specific requirements.

Replace Profit-cutting Equipment

Investigate today the greater speed, accuracy, and flexibility of modern presses. Consider, too, the operating and service advantages you get when you specify General Electric drive and control. General Electric, Schenectady, N. Y.



YOU GET ALL THESE ADVANTAGES WHEN YOU SPECIFY G-E

1. A COMPLETE LINE OF ELECTRIC EQUIPMENT—Meets every printing need.

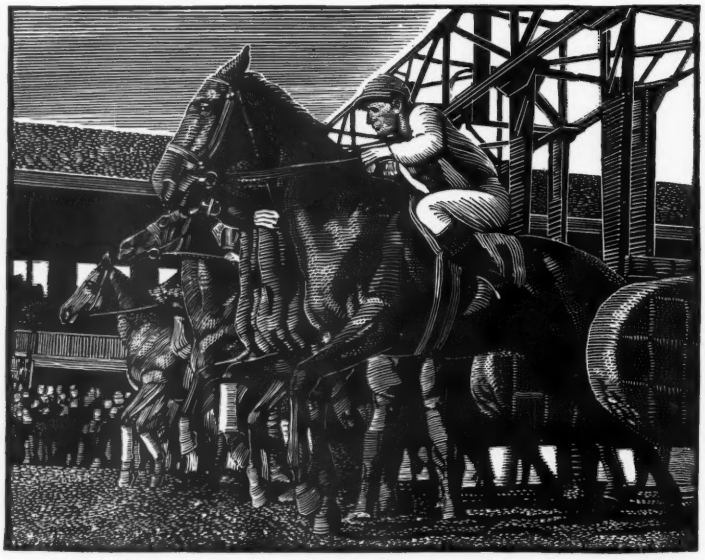
2. A STAFF OF G-E PRINTING EQUIPMENT SPECIALISTS—To help you plan your electrical installation.

3. SEVENTY-SEVEN SALES OFFICES, 25 SERVICE SHOPS, AND 28 G-E WAREHOUSES—Conveniently located to give prompt, expert service.

4. G-E UNDIVIDED RESPONSIBILITY—For the proper co-ordination and successful operation of the entire electrical installation.

GENERAL ELECTRIC

011-457



You can't pick a winner
by appearance alone—

RESULTS at the finish tell the story! Lined up at the barrier, all fine horses look more or less alike, but the winner of the race gives his exceptional performance as a result of fine breeding, development and extensive training.

Rollers too look alike, but tests have proved IDEAL ROLLERS possess the character and stamina to lead the field in high speed and quality. IDEAL ROLLERS are the result of carefully compounded materials and exacting field tests before they are offered to you.

Listed below are the many different types of IDEAL ROLLERS available, each one particularly designed to do a specific type of work efficiently:

DX Newspaper Rollers
Ideal (Vulcanized Oil) Lithographic Rollers
Ideal Lithographic Dampening Rollers (three efficient types)
Ideal (Vulcanized Oil) Distributor Letterpress Rollers
Bulldog Lithographic Rollers
Ideal Photoengravers' and Litho Proof Rollers
Ideal Process Coated Rollers
Graphic Non-Meltable Rollers
Coating and Varnishing Rollers
Rubber Letterpress Rollers (Oil-Resisting)
DX Letterpress Rollers
Fabric-Covered Rollers
Impression Rollers (all types)
Rubber Blanket Rollers
Rubber Waxing Machine Rollers
Rubber Tanning Machine Rollers
Rubber Gluing Rollers
Rubber Friction Rollers (all types)
Pull and Draw Rollers

Other fine Ideal products guaranteed to render exceptional service:

Cutting Rubbers
Ideal Process Resurfacing Machines (four models; single- and double-roller coating)
Ideal Automatic Sectioning Machines (for split-fountain work)
Vanitex Lithographic Blankets
Gelatine Compositions
Negative Holders
Special Rubber Molded Items
Rubber Plate Gum

One of our efficient sales and service representatives will be pleased to cooperate in determining the correct rollers to meet your individual plant requirements.

IDEAL ROLLER & MANUFACTURING CO.
CHICAGO, ILLINOIS • LONG ISLAND CITY, NEW YORK

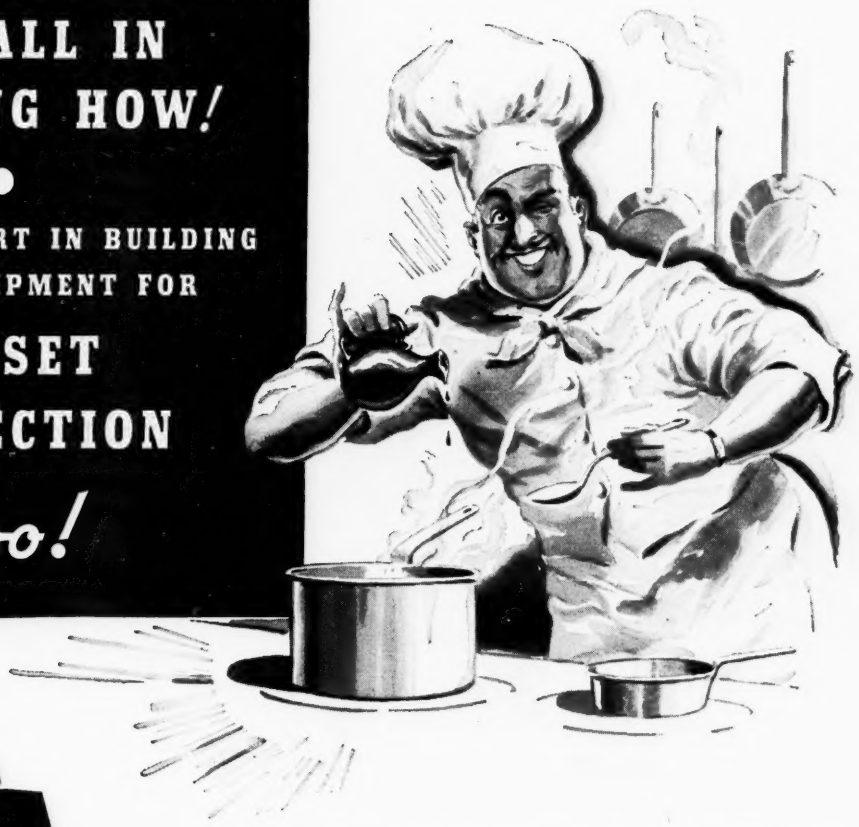
LIKE "HENRI'S" CULINARY ACCOMPLISHMENTS . . .

IT'S ALL IN KNOWING HOW!

●

THERE'S AN ART IN BUILDING SPRAY EQUIPMENT FOR

OFFSET PROTECTION *Too!*





Equipment licensed for use under U. S. Patent No. 2,078,790

The DeVilbiss Spray Gun is a simple, compact, lightweight unit made of forged bronze for strength and precision.

● Whether the job is making *crêpes Suzette* or building precision machines, it is only experience that can make success a certainty.

This is your assurance that DeVilbiss Spray Equipment for printing and offset presses is absolute and continuous protection against offsetting losses. DeVilbiss has been building sprays for more than half a century. From all these years of experience has come the knowledge that has made it possible to build sprays that are trouble-free. You can't make a mistake choosing DeVilbiss!

Fifteen standard portable and stationary outfits. *Write for full information . . .* The DeVilbiss Company, Toledo, Ohio.

PROTECT PROFIT WITH DE VILBISS SPRAY SYSTEMS

THE DE VILBISS COMPANY • TOLEDO, OHIO • U.S.A.



MONOTYPE KEYBOARD

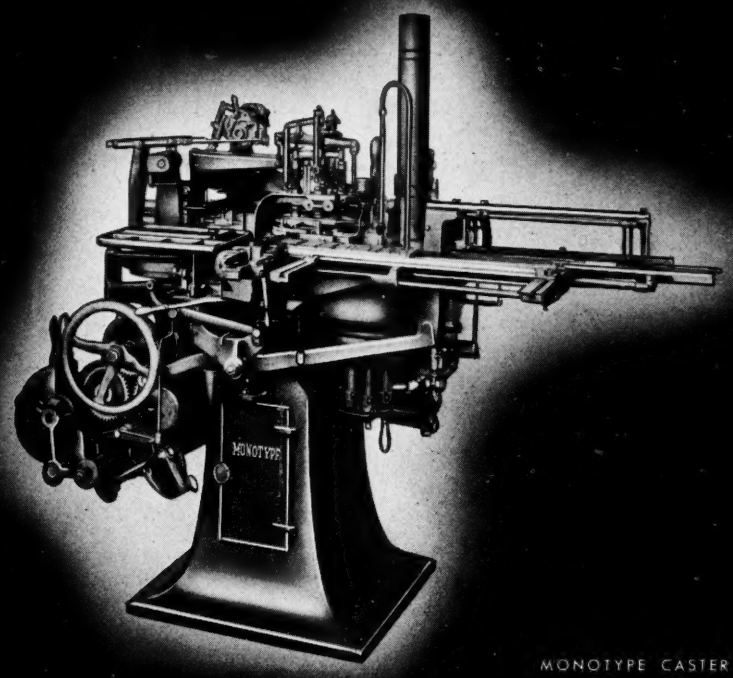
The Monotype Is More Than a Ty

IT ALSO MAKES TYPE and

The Monotype has a wide field of profitable use as a type-setting machine, and in addition makes hand compositors more efficient and printing plants more profitable by providing a practically unlimited supply of type and materials. It saves time spent in type distribution and betters the quality of printing. Only in the Monotype is combined a type-setting, a type-casting and a strip-casting machine, all in one—no other type-setting machine has so wide a scope of service to buyers of printing.

TYPE-SETTING—*The Monotype Type-Setting Machine* sets type in measures up to 60 picas wide in all sizes from 4 to 18 point. Straight matter, tabular and intricate work, ruled forms, rule-and-figure work—in fact, all kinds of composition—are done with unequalled adaptability and speed.

(Composed in Monotype 20th Century Series and Monotype Swing Bold)



MONOTYPE CASTER

Type-Setting Machine

and MATERIAL for HAND COMPOSITION

TYPE-CASTING—*The Monotype Display Type Attachment* enables the same machine to cast new and perfect type, spaces, special characters and decorative material in all sizes up to 36 point. More than 3,000 faces and sizes of type are available for casting on the Monotype. These include many original faces by Frederic W. Goudy and Sol Hess, English Monotype faces and most of the modern types in general use by printers and typographers.

STRIP-CASTING—Equipped with *Lead, Slug and Rule Molds* and the *Cutter Attachment* the same Monotype casts rules from 1½ to 12 point—in continuous strips or automatically cut to all labor-saving measures to 25 inches.

Write for Complete Information

LANSTON MONOTYPE MACHINE COMPANY

MONOTYPE BUILDING, TWENTY-FOURTH AT LOCUST STREET, PHILADELPHIA, PENNA.

PRECISION CUTTING IS PROFITABLE

★ Get the Machine that is Acclaimed for its Accuracy

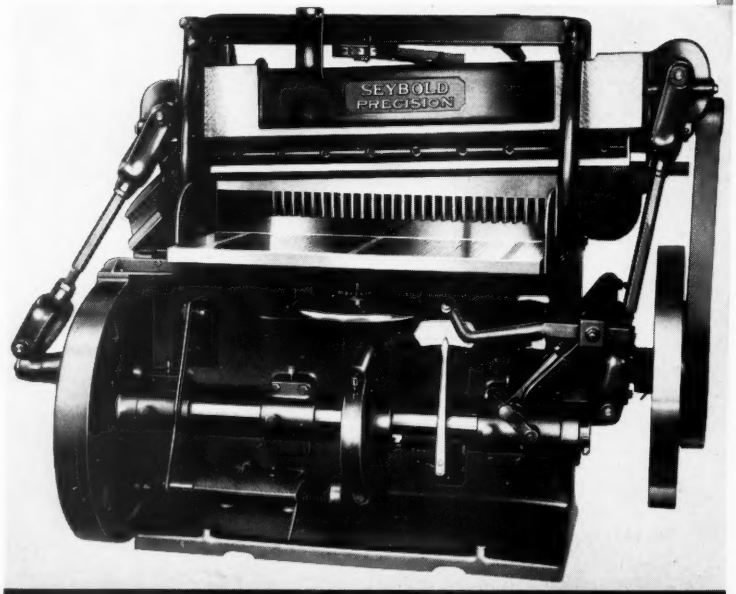
• Dependence for accurate and successful cutting is no longer based upon just claims. With Seybold this dependence is EARNED by a growing list of users who testify to the profits of Precision Cutting. They acclaim the Seybold Precision Automatic Clamp Paper Cutter because it proves its place in the shop and justifies its value through successful and profitable cutting.

SALES and SERVICE:

- New York:
  E. P. Lawson Co , Inc.
  426-438 W. 33rd Street
- Chicago:
  Chas. N. Stevens Co., Inc.
  110-116 W. Harrison Street
- Atlanta, Ga.:
  Harris-Seybold-Potter Service Corporation, 120 Spring St., N. W.
- Dayton: Seybold Factory
- San Francisco, Los Angeles, Seattle: Harry W. Brintnall Co.
- Toronto, Montreal:
  Harris-Seybold-Potter (Canada) Limited
- London, England:
  Smyth-Horne, Ltd.
- Latin America & West Indies:
  National Paper and Type Co., Inc.

Products by SEYBOLD

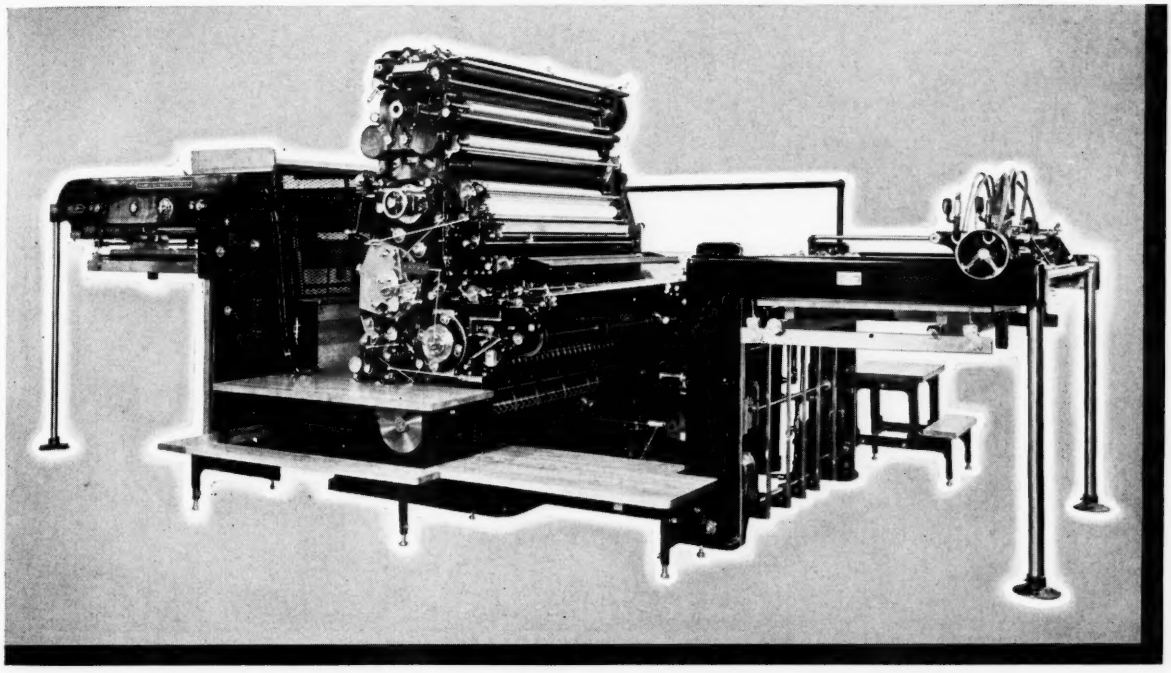
Book Compressors, Book Trimmers, Cutting Machines, Drilling Machines, Knife Grinders, Die Presses, Round Corner Cutters, Stamping Presses, Wire Stitchers



SEYBOLD DIVISION
HARRIS•SEYBOLD•POTTER CO.
DAYTON • OHIO

PIONEER BUILDERS OF SUCCESSFUL CUTTING MACHINES

This IS THE PRESS OF MODERN BUSINESS



HARRIS Litho Chemicals

• Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

★ OFFSET IS THE MODERN METHOD

• In Offset Harris today establishes a new high standard of quality that reflects what modern business demands.

The Harris Offset Press is a product of Offset experience. Pioneering in both the design and manufacturing of Offset equipment is a true basis for Harris leadership.

PRECISION – SPEED – DEPENDABILITY

. . . 8 sizes of Harris Offset Presses completely cover the requirements of modern business.

HARRIS·SEYBOLD·POTTER·COMPANY

General Offices: 4510 E. 71st Street, Cleveland, Ohio • *Harris Sales Offices:* New York, 330 West 42nd Street; Chicago, 343 S. Dearborn Street; Dayton, 819 Washington Street; San Francisco, 420 Market Street • *Factories:* Cleveland, Dayton

PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

SYMBOL OF PROGRESS

September 25 to October 7

The Fifth Educational

GRAPHIC ARTS EXPOSITION

NEW YORK

Grand Central Palace

The Industry's own working demonstration of outstanding developments in The Printing World of Today — The Exposition will be a gigantic model plant, displaying the latest machinery, devices and materials to improve your production—Join with the thousands of plant owners, printing house craftsmen and other Graphic Arts executives who will make this educational Exposition their source of ideas for greater efficiency and bigger profits.

NATIONAL GRAPHIC ARTS EXPOSITIONS, INC.

480 LEXINGTON AVENUE, NEW YORK, N. Y.

Coming



...Pressroom Equipment designed specifically to reach the heart of the printers' sales problem.

Utopian dreams aside, the sales problem is today as for centuries past, to provide a maximum of quality and service at an attractive but profitable price...

WATCH FOR AUGUST TRADE PAPERS

"Original Idea Born In The Inland Printer"



YOU too can profit from similar ideas presented in *The Inland Printer* each month. The above illustrates a story. First the seed. Then the whole grain. Gloss-ink blotter promotion brought orders!

SO says a progressive printer in St. Louis, the Buffo-Anderson Co. Entirely unsolicited, of course! Ideas win.

THE birth of an idea requires, first of all, impregnation. That's our purpose. The embryo grows only with feeding. The reader must do that.

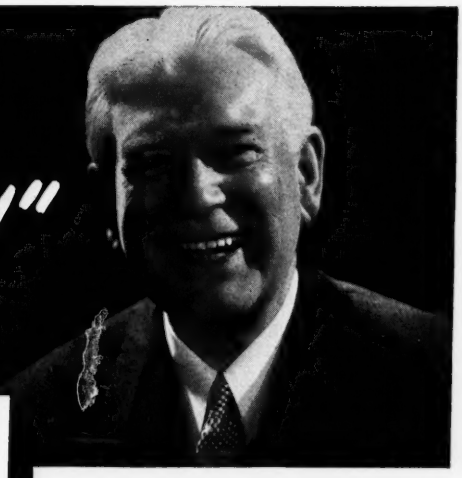
O. Chamey, of the Buffo-Anderson Printing Co., St. Louis, Missouri, found it out when he snared some *extra business* by accepting our stimulus in gloss-ink information. He then developed the idea. He says:

"We are enclosing another of our blotters printed in gloss ink, and if you will check back, you'll find the original idea as well as the copy *was born in The Inland Printer.* We hope to get more good ideas from our favorite trade magazine."

Regarding an advertising folder he says: "We give due credit to your publication, as most of our copy for the folder was taken from articles about gloss ink in the I.P." Good tools are expensive, but the true craftsman knows how to *use them.*

Decide now to adopt *The Inland Printer* as YOUR source of information. Learn how to apply this source of ideas and inspiration. Make it as indispensable as a type stick. It will pay you as it has paid others.

"Me for the Second Profit!"



JUDSON·B·HARRIS

31 GUARANTY BUILDING
Telephone 03-267

ADVERTISING
Sales Promotion

The kind of letter you like to receive

June 15, 1939

...Paine
...Printing Co.
501 State Street
Newton

Dear Tom:

I want to pass along to you the compliments we've been receiving on our new letterhead. It's a swell job of printing on a grand sheet of paper. We've finally got a letterhead we can be proud of. I owe you a vote of thanks for switching us to Hammermill Bond.

Enclosed you will find our purchase order for another lot of letterheads just like the last. Print them on Hammermill Bond with Hammermill Bond Envelopes to match.

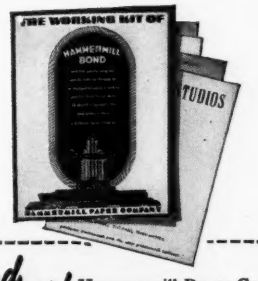
Yours sincerely,
Judson B. Harris
Judson B. Harris

"I make one profit here

. . . on the customer's original order for letterheads. And it's a clean profit every time when I use Hammermill Bond, the paper that prints at a profit and sells at a profit. Hammermill Bond is a name that customers know and respect. Chances are they're already using it in their business. So quoting a job on Hammermill Bond gives me a head start on landing an order.

". . . but my second profit comes from here!

Reorders from satisfied customers—that's what counts in this business. And I've been ringing up plenty of those second profits since I've put my work on Hammermill Bond. It backs up good printing in my plant with good performance in my customer's office. It's easy to write on. It erases neatly. It's sturdy. And it gives my customer a letterhead he can be proud of. In a word, Hammermill Bond *pleases* him. And that means profits for me."



BOTH PROFITS BEGIN HERE. Make your selling job easy. Every prospect has his own printing problem. Don't just talk the answer. Show it, prove it . . . with the Working Kit of Hammermill Bond. Tells how to improve letterheads, match stationery, choose envelopes . . . how to set up a color signal system, design up-to-date printed forms. FREE.

If you plan to drive to New York to the World's Fair, take beautiful Route 5 through Erie and visit Hammermill. We'll be glad to show you how Hammermill Papers are made.

HAMMERMILL BOND



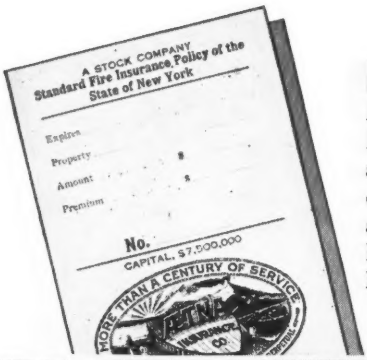
LOOK FOR THIS WATERMARK . . . IT IS HAMMERMILL'S WORD OF HONOR TO THE PUBLIC

Send for it! Hammermill Paper Co.
Erie, Pa.

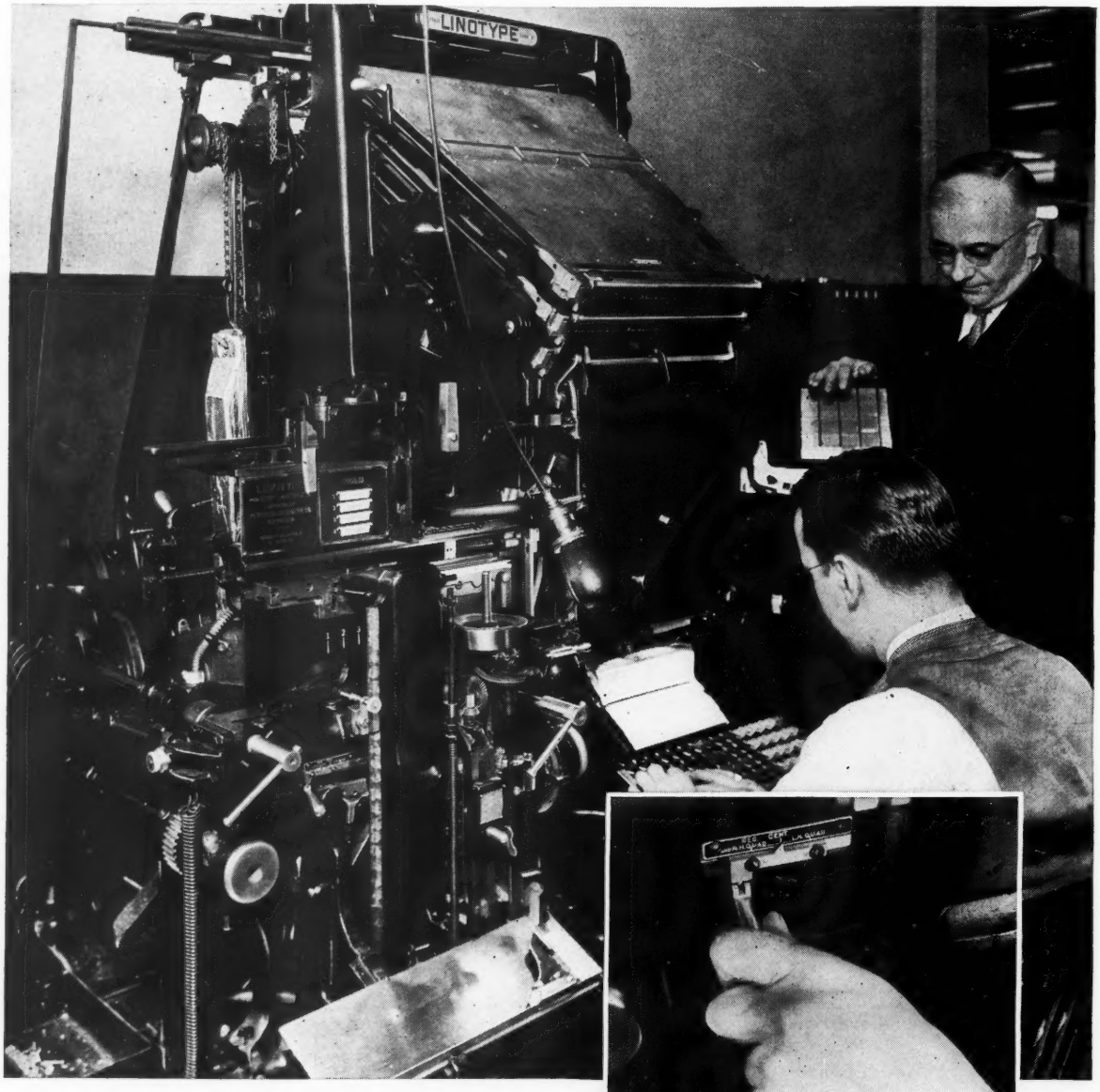
Please send Working Kit of Hammermill Bond. IP-JUL

Name_____

Position_____
(Please attach to your *business* letterhead)



PRODUCTION INSURANCE—In the printing plant of the Aetna Insurance Company of Hartford, this new Blue Streak Linotype is insuring high-speed production at minimum cost. Says printing department manager George L. Lewis (hand on sorts tray): "Linotype composition is another good policy. Since we installed the Model 31, we've been able to keep abreast of agents' demands for imprinted pieces for the first time in our history." "Yes, and that Self-Quadder deserves a lot of credit," adds operator Howard Smith. "It doubles my output of centered and flush lines."



TRADE **LINOTYPE** MARK

Set in Linotype Erbar Bold Condensed and Scotch No. 2

JAW CONTROL—A touch of this little lever and vise jaws move in to center a line automatically . . . or to flush it either way. Linotype Self-Quadder saves all the valuable time that used to be spent counting the quads and shifting them by hand.

My Business

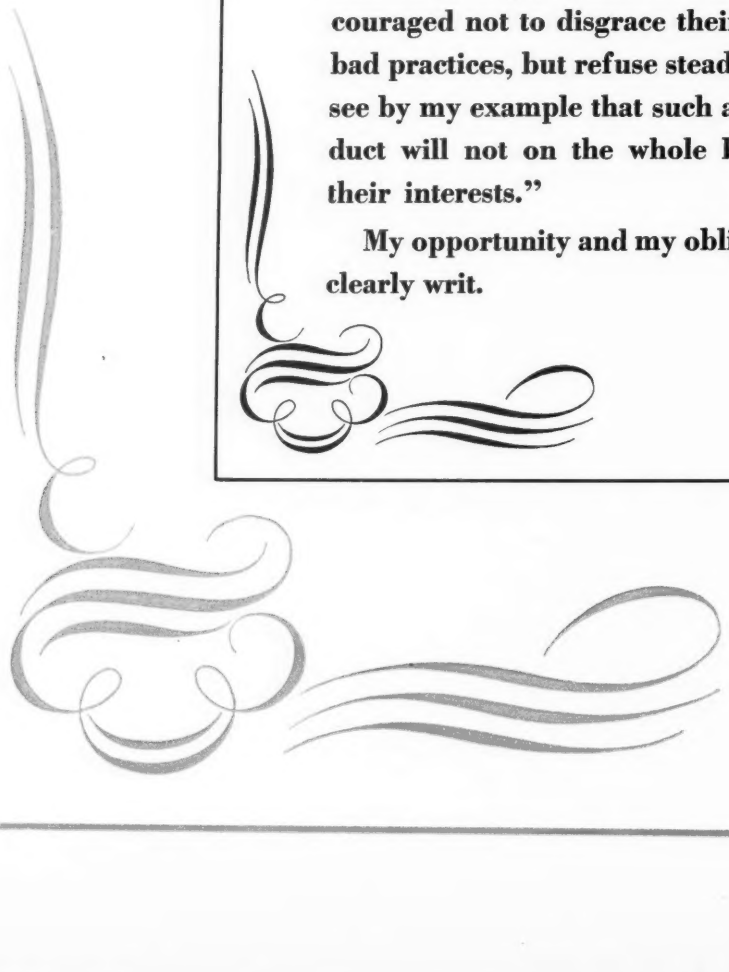
To my business I owe my best. I can give no more—I should offer no less.

This personally—and as one engaged in a great industry.

I freely subscribe to the rules of practice common to Printers and agree most heartily with our patron saint, Benjamin Franklin, who wrote: "These things I mention as a caution to young printers that they may be encouraged not to disgrace their profession by bad practices, but refuse steadily; as they will see by my example that such a course of conduct will not on the whole be injurious to their interests."

My opportunity and my obligation are thus clearly writ.

—W. B. P.



The Inland Printer

• The Leading Business and Technical Journal in Printing and Allied Trades

For July, 1939 · Volume 103, Number 4
Established 1883. J. L. Frazier, Editor

HOW THE STATES BUY PRINTING

Last month* The Inland Printer *Survey covered the subject of printing in penal institutions of the states.

This survey covers the various methods by which the various states go into the market and buy printing

A HANDFUL OF STATES have their own printing plants. Penal and other state institutions do some state work in others. And both of these conditions call for eternal vigilance to prevent their spreading and taking any more business from the printing industry.

But, despite the inroads on private industry from this kind of tax-supported competition, the vast bulk of state printing always has gone and always will go to printers who successfully bid for the commonwealth's work for a definite contract period, or on an individual-job basis as it comes up.

This month THE INLAND PRINTER survey outlines the bases used in purchasing printing for state departments, offices, and agencies. But first, by way of emphasizing the very minor part state-owned plants play as competitors, so far, let's look at the record:

THE INLAND PRINTER survey discloses but five states which have public printing plants in operation—California, Nevada, Oregon, Washington, and Kansas.

California Prints Texts

The California plant is perhaps the largest public printing office in the United States outside of Washington. L. A. Ireland, of San Francisco, reports that it does most of the state printing, also text books for the schools. Unless they are in part supported by the state, no work is done in the plant for outside institutions.

In Oregon, control and management of all state printing is in the hands of the state printing board. "To my knowledge," our informant there writes, "the state plant does not produce printing for sale to general business concerns. It does turn out printing which the industry believes is of a quasi-commercial nature. An example: certain of the travel-promotion literature for the highway commission of the state."

The state printing plant of Kansas, in operation for approximately twenty-five years, does the printing for all state departments and institutions.

Government agencies in about half the states, it appears, secure quotations on whatever printing is required from various printing concerns, the lowest bidder getting the order.

Official State Printers

The state of Louisiana, however, designates a privately owned plant for its state printer, and practically everything used by the state which can be done in that shop is produced there. Similarly, it is learned, most of the printing for Missouri is done by the Midland Printing Company, of Jefferson City. J. R. Price, secretary of the Printing Industry of Tulsa, says that "all the state's printing is done by commercial printers, some on assignment or contract, some on the individual quotations."

Emphasizing the importance of alertness to forestall building and fitting out of state printing plants, already brought out, J. O. Adams, executive secretary of the Capital District Typothetae, Albany, New York, relates that "so far there has never been any agitation here to put in a so-called state printing plant, but you never can tell when these things may pop up."

While by no means considered as objectionable as plants in prisons—that is, those which do outside work, supply printing for state agencies and offices—one may justifiably attack even state-owned plants employing free labor.

Wisconsin Says "No!"

That it is unconstitutional for the state of Wisconsin to operate its own printing plant, even in penal institutions," is the word from R. K. Smith, progressive secretary-manager of the Milwaukee Typothetae. The printers of Wisconsin just recently emerged from a winning fight with the legislature, in which, according to the *Typothetae Messenger* of Milwaukee, competition by state in printing was decisively killed.

"The constitution of the state of Wisconsin," he writes, "provides that printing for the state shall be let to a private firm on a yearly contract basis, and open to all bidders. At the moment, an effort is being made in our state legislature to over-ride these provisions by introducing a bill allowing all state departments to install duplicating equipment. We believe this measure will be defeated, but, should it pass, we have every reason to believe it will be declared unconstitutional." While a good many states let out state printing on a contract basis for varying periods of time, such contracts are awarded

under widely differing arrangements and conditions. Far more meticulous and exacting than most private concerns are some states!

Old Story for Virginia

There's Virginia, for example, the Old Dominion whose corporate history goes back to pre-revolutionary days—a state which has acquired plenty of experience in purchasing printing. The Division of Purchase and Printing in Richmond publishes a thirty-one-page book entitled "Laws Relating to Public Printing and Centralized Purchasing" for the guidance of printers bidding on the state's work. It also publishes a thirty-eight-page "Proposal and Specifications for State Printing and Binding"—in which are bound dozens of sample forms used by the state. And there is a similar guide, incidentally, for suppliers of paper for the state's requirements in the way of printing.

The state of Indiana has just retired its eighteen-year-old statute on public printing, enacted in 1921, and a copy of the new law has been sent in by Parke Beadle, clerk of the Indiana Board of Public Printing.

The new law becomes effective as House Bill 425 to supersede the old law which expired on June 30, 1939. Under the new law, provision is made for letting contracts by items. Previously, contracts for printing, according to various classifications of work, were let on two-year periods.

Competitive in Illinois

John J. Donoghue, superintendent of printing for the state of Illinois, reports that "all printing for the state, including the General Assembly, is purchased by competitive bidding, and contracts awarded to commercial printing plants on a one- or two-year basis. This competitive bidding is wide open to all printers in the state of Illinois, and we secure a unit price on all operations such as a thousand impressions for various size sheets—a thousand ems of type—a thousand manifolding—a thousand stitching, and so on, so that when a job for printing is let we make out the cost ticket according to these contract prices."

While, as before noted, the roll call of the states shows two broad, general methods of placing the state's printing business—namely, by contract for a given period and by obtaining bids for individual jobs—we find various combinations of these methods in several states. One state which combines the two methods is Minnesota.

Minnesota has its own state expert printer, George F. Etzell, an official in the Department of Administration and Finance. Mr. Etzell writes: "Long-term contracts cover job printing, such as various forms under 50,000 in quantity, also letterheads, envelopes, reports, booklets, and so on. Individual bids," he continues, "cover jobs of more than one color, quantities over 50,000, book and newspaper binding, engraving jobs, large lithograph or offset orders, and extraordinary jobs.

"Individual bids jobs are broken down into three price classifications thus:

"A. Individual jobs under $200 purchased on the open market or as a result of three written bids, depending on the type of job.

"B. Jobs between $200 and $500 purchased by means of sealed bids, requested from a great many printers who are equipped to do the type of work requested.

"C. Jobs over $500 are advertised for in the newspaper for two successive weeks. The sealed bids are opened publicly."

Kentucky Gives Long Term

Contrasting with the detailed system under which the states of Virginia and Minnesota handle the purchases of printing, and the short term for which they are awarded, Kentucky lets its contract for state printing to a private concern for a four-year period.

Arkansas, Michigan, Texas, and Missouri halve the extreme length of the Kentucky period and award the contract on a two-year basis. And for the minimum period on a contract award, our survey shows South Dakota holding the record with "the lowest bidder able to guarantee quality work" getting the contract for a quarter of the year. The great variations in length of state printing contracts, as well as other wide differences in the states' practices, are graphically brought out in the fourth column of the chart on page 21.

It will be noted that a still different picture presents itself in Iowa, where the state printing is grouped into three different classifications by the type of work. Contracts, based on these different categories, are let on one-, two-, and three-year bases.

Florida is unique in that it uses the contract system for its legislative and judicial departments while the administrative departments request bids on individual jobs. The legislative and judicial departments' printing is awarded under one contract.

Calling the roll of the states that let their printing on contracts, we find, below the Mason and Dixon line, Alabama, Georgia, Mississippi, and Missouri. Arkansas is another southern state that awards its printing on contract, as does Kentucky.

In Arizona Departments Buy

In the Southwest, the state of Arizona uses this method, and Dan E. Garvey, Assistant Secretary of State, informs THE INLAND PRINTER: "Each department of the state purchases its own printing. The general rule is to let a contract to the lowest bidder when all requirements are considered equal."

New Mexico, sister state of Arizona, follows her part way in the contract system, with some of the departments letting out contracts. Jessie M. Gonzales, Secretary of State, writes, "Some state agencies let their printing on contract basis, but the majority let their printing on bids."

'Way up on the northern border of the United States is North Dakota, also an adherent to the contract plan for letting the state's printing, with the exception that blank forms, circulars, and other miscellaneous job work necessary for the use of executive departments is excluded. In the wording of the official report, "The printing of all blanks, circulars, and other miscellaneous job work necessary for the use of executive departments, other than such as are printed in pamphlet form and not entering into the volumes of executive documents, and all printing not included in the foregoing classes (Classes 1 to 4) shall constitute the fifth class. This class of printing may be awarded by the various department heads to any printing establishments in the state, and the rate of payment for the work done shall be at the price quoted by the Franklin Printing Catalog."

Printing by Classes

The contract for the first four classes is let to the lowest bidder for a period of two years. These groupings are: Class 1—printing of bills, resolutions, and other documents for the use of and incident to the legislative assembly; Class 2—printing and binding of the journals of the senate and house of

representatives; Class 3—executive and public documents and reports; and Class 4—the printing and binding of the volumes of laws, together with the joint resolutions.

Other states which award contracts for state printing are: Michigan, Montana, Idaho, New York, Delaware, Illinois, Indiana, Iowa, Pennsylvania, and Wisconsin.

As noted earlier in this survey some states let contracts for certain categories of printing and get estimates of cost on others, awarding the job to the lowest bidder. States which do this are: Colorado, Florida, New Mexico, South Carolina, Montana, and Virginia.

Buy as Corporations

Finally, there is that group of states, which, like a private corporation, ask for bids on every individual job, as it comes up, and award the assignments to the lowest bidder qualified to do the work. Shrewd New England Yankee "traders" in the state legislatures might be expected to head the list of these states. And, sure enough, Connecticut is one of them! Maine, Massachusetts, and the smallest of the states, Rhode Island, follow suit. Nebraska, New Jersey, Oklahoma, and Utah likewise demand cost estimates on individual jobs before placing orders for printing.

R. P. Weston, president of The Rumford Press, Concord, New Hampshire, writes, "I am pleased to tell you that this state does not have its own private plant except for some small equipment in the state prison. This does some of the smaller work for various departments. The work of the various state agencies is distributed throughout the state, in general to the lowest bidder. The state law requires that competitive bids be received by the state purchasing department on all this work. However, in the case of special jobs that can best be produced in certain plants, orders are placed without getting figures from more than one printer."

Our West Virginia correspondent covers, in detail, what

	PRIVATE PLANT	STATE INSTITUTION	STATE PRINTING PLANT OR OTHER	CONTRACT	PERIOD OF CONTRACT	BIDS ON INDIVIDUAL ORDERS	SPECIAL REQUIREMENTS OR CONDITIONS
ALABAMA				X			
ARIZONA				X			Each state department purchases own printing
ARKANSAS				X	2 years		State Printing Clerk furnishes specifications for each contract job
CALIFORNIA	X						
COLORADO				X**		X	
CONNECTICUT			X			X	Printing for state done in reformatory. Bid against private printers on state work
DELAWARE				X			
FLORIDA				X (One contract, Legislative and Judicial)		X (Administration depts.)	Legislative and Judicial under one contract; Administration departments by bids
GEORGIA				X			State purchasing department lets contracts
IDAHO				X			State purchasing agent lets contracts
ILLINOIS				X	1- and 2-year		Contracts awarded on basis of competitive bidding
INDIANA			X*	X			New law provides for contracts by items
IOWA			X*	X	1, 2, and 3 years		Grouped according to classifications; also "emergency" contracts
KANSAS	X						Under jurisdiction of state board of administration
KENTUCKY				X	4 years		
LOUISIANA				X			Privately owned plant designated as state printer
MAINE						X***	Emergency orders to printers with whom state has special agreements
MARYLAND			X				Penitentiary plant req'd by law to do all state prtg it can take care of
MASSACHUSETTS						X	State prison plant does some work for other departments
MICHIGAN				X	2 years		State furnishes paper stock through state paper stores
MINNESOTA			X	X		X	Depending on type of work and cost****
MISSISSIPPI				X			
MISSOURI				X	2 years		Advertised in three papers, thirty days prior to letting contract
MONTANA				X		X	
NEBRASKA						X	
NEVADA	X						
NEW HAMPSHIRE						X	Law requires competitive bids be received by state purchasing dept. on all work for state agencies
NEW JERSEY						X	State Use Division of Departmental Institutions and Agencies must first determine whether they wish to handle. Use Franklin price list
NEW MEXICO				X		X	Greater part on bids
NEW YORK				X			
NORTH CAROLINA	X (small plant)					X	State plant produces some low-grade jobs for state
NORTH DAKOTA			X	X			Work divided into five classes; separate contract for each
OHIO							
OKLAHOMA						X	State institution plants also bid on state work
OREGON	X						
PENNSYLVANIA				X		X	Contracts based on classes of printing
RHODE ISLAND						X	
SOUTH CAROLINA				X		X	Contracts awarded by joint committee on printing—lowest bidder on individual orders
SOUTH DAKOTA				X	½-year	For quality work	Lowest bidder must guarantee quality work
TENNESSEE			X*			X	Limited state facilities at industrial school; bids for other work
TEXAS				X	2 years		Specifications supplied by state board of control
UTAH						X	Must comply with Fair Trades Law
VERMONT			X				Only small am't of state work done at prison
VIRGINIA			X	X	1 year	X	Work up to four pages done in state institutions
WASHINGTON	X						Equipment owned by state--building rented
WEST VIRGINIA			X	X	2 years	X	Director of purchases must advertise in papers of "wide" circulation for any job amounting to over $2,000.00
WISCONSIN				X	1 year		Start on January 1 of uneven years--run to December 31 next even year
WYOMING				X (Large jobs)		X	State agencies work by bid, and some by immediate assignment. Large jobs contracted

*Several state institutions have small plants doing some work for state

**On books, pamphlets, and legislative printing

***On large quantity printing

****Under $200.00 purchased in open market or as result of 3 bids; $200.00—$500.00 sealed bids by request from many printers; over $500.00, advertisement for 2 weeks in newspapers

The various ways in which the states award their printing business are presented above in a panoramic view. Note while some states use but one of the several methods for awarding printing, others combine them. Special conditions make for further complications, as shown in the fourth column

is probably as discouraging a situation as is found in any state, outside of those where a state-owned plant does *all* the state's printing. He reports that the state government operates several departmental printing plants, with duplicating machines.

"It is alarming how much job work they are turning out in the basement of the State House," he writes. "Plants are running full time in the following departments: Unemployment Compensation, Department of Public Assistance, Health, Road, and Compensation Commissioner. These departments are among the largest in the state government.

"The book and pamphlet printing and the legislative printing is handled by the contract printer. Also, the overflow job work. Two-thirds of the job work is now being printed on duplicating machines.

"For special items (printing that is not classed as general) the director of purchases reserves the right to give the work to the public printer or to secure competitive bids. The law says he must advertise in papers of wide circulation for any job of printing that amounts to $2,000. He is not required to advertise for a less amount."

The printers of West Virginia are not sitting idly by while the state "chisels" away their bread and butter via the duplication-machine route.

"The employing printers' association, also the allied trades, have committees calling on the governor and other officers of the state, looking to the curtailment of this work," says our reporter. "Promises have been made that no additional equipment will be purchased by the state. The governor has promised to coöperate with the printers in this respect."

There has long been agitation for uniform marriage and divorce laws in this country, so that a man legally married (or divorced) in one state won't find his marital status entirely different in another—as sometimes happens! And THE INLAND PRINTER'S survey of the rules and regulations—the laws and methods by which states become "wedded" for longer or shorter periods to the services of a printer—could be more uniform.

There is a need, for example, to standardize on forms for bidding on state work to sift the good from the bad in the various systems of contract bidding and bidding on individual jobs, as well as in advertising for bids.

Printing and Publishing High in Permanence of Employment

By Milford M. Hamlin

THE CHANCES of steady employment are a matter of deepest concern to anyone considering any particular line of work. To those who are considering possibilities in the printing field, the following comparisons should be of especial interest. As in the preceding article of this series, the data in this article is taken from the "Census of Manufactures." The nine industries selected for purposes of comparison are all manufacturing industries, of which printing and publishing is one. Figure 1 shows a comparison of the trends of the number of wage earners, with 1923 taken as an index of 100. While the curves for printing and publishing indicate a

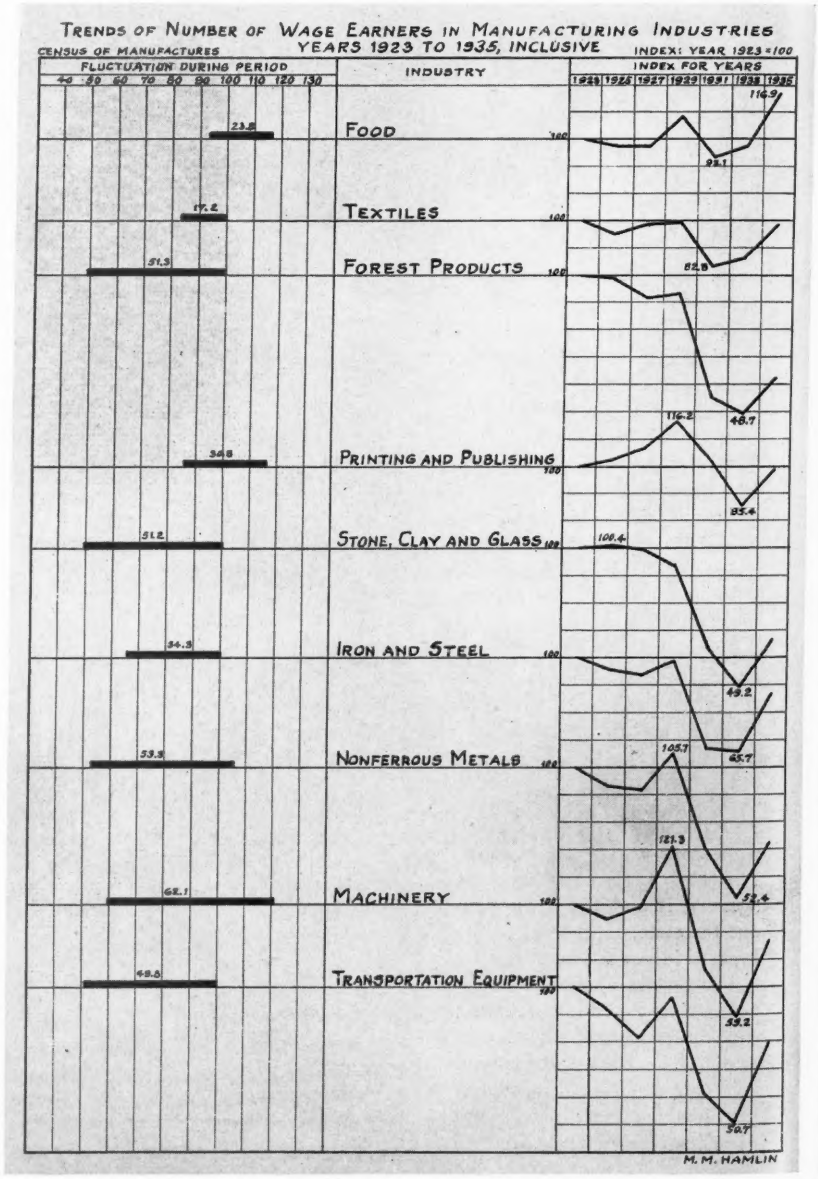


Figure 1. *Comparison of trends of the number of wage earners in nine industries. Note that the printing and publishing curves for 1931 and 1933 do not drop as low as majority of others*

fluctuation of considerable extent during the period, yet the fall during the years of 1931 and 1933 is not nearly as great as in the majority of the other industries. It is interesting to note also that the three industries most necessary to our life and civilization—food, textiles, and printing and publishing—show the best condition all the way through in this respect. Food is necessary to sustain life, clothing to protect our bodies, and printing and publishing to improve our mentalities, as well as to keep us abreast of the times and promote business and education.

The bars on the left of the chart show the fluctuation in these various industries during the period under consideration, and it is interesting to note that these three most necessary industries show the smallest amount of fluctuation.

Figure 2 shows the place which each of these industries takes in each year being considered (based on the year 1923 equaling 100). Thus it will be noted that printing and publishing took first place in 1925 and 1927, second place in 1929, first place in 1931, third place in 1933 and second place again in 1935.

The figures in the left-hand column show the number of wage earners as reported by the "Census of Manufactures" in each year, and from these can be determined the place of printing and publishing in each year. For example, printing and publishing stood in eighth place in 1925 and seventh place in the year 1935.

Figure 3 shows the average indexes for the period under consideration, in comparison with the year 1923 as equaling 100. This again shows printing in first place in this respect, as indicated by the bars on the right side of the chart. The left side of this chart shows the fluctuation for the entire period, and it is interesting to note that the printing and publishing industry stands in third place in respect to this fluctuation.

EDITOR'S NOTE: The chart at bottom, right, and another chart, "Average Indexes of Amount of Wages Paid," were mistakenly included in the first article in this series in THE INLAND PRINTER last month. A third article by Mr. Hamlin will appear in the August issue.

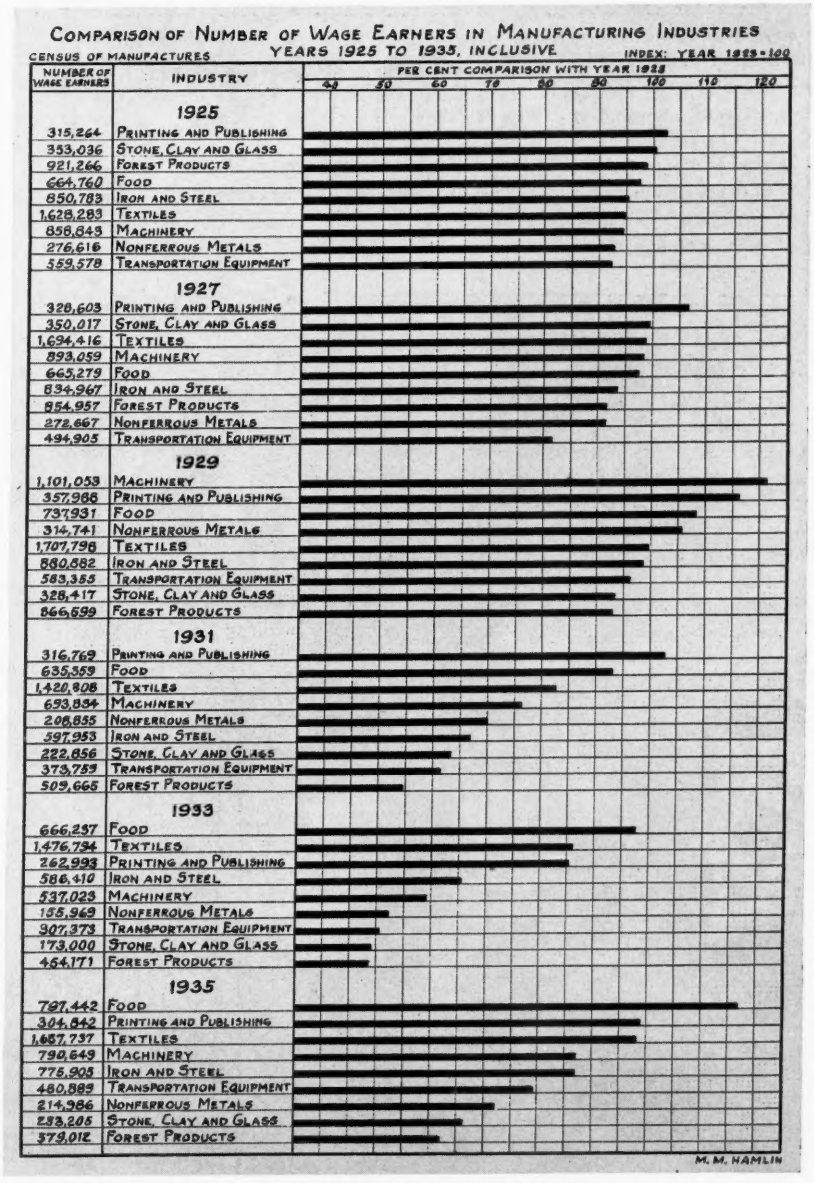


Figure 2. *Showing the place of each of the nine industries from a standpoint of wage earners. Printing and publishing was first in 1925 and 1927, second in 1929, first in 1931, and second in 1935*

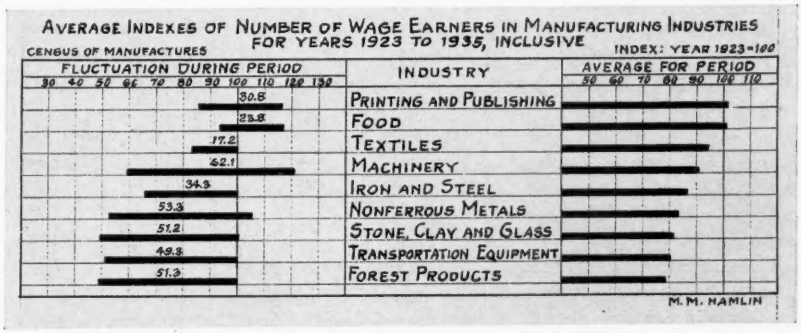


Figure 3. *Average indexes for period under consideration. Printing again shows in first place, as indicated by bars at right. The left side of the chart shows fluctuation for entire period; note that the printing and publishing industry stands in third place in relationship to this fluctuation*

★ THE IDEA FILE ★

Other printers have made these ideas pay; you can too! Study them in relation to your own community, adapt them to local requirements. Though there may be no such thing as a "new" idea, many of the ideas here will be new to your own customers who can put them to use

Hanger Holds Sample

The door-knob hanger advertisement has long been a favored and result-producing medium for bakeries, dairies, laundries, and other businesses servicing homes. Sampling by consumers has been an equally potent sales builder for food manufacturers; but it remained for a baker to combine the two ideas—the door-knob hanger advertisement and a sample of his product—into one strong merchandising and sampling idea that goes straight home!

Gordon Baking Company's plant, bakers of Silvercup bread, recently campaigned for more users by hanging an oven-fresh, sample size loaf of its bread (three-fourths of a pound size) on the door-knobs of thousands of Chicago families. The hanger carried a very effective and a timely advertising message.

Before going into details of the piece itself, this is the way the hanger worked: It was printed on a long strip which looped to serve as a sling for suspending the sample loaf from the door-knob. Die-cut holes at either end of the strip, with die-cut slits that enabled the holes to expand and the door-knob to slip through, formed a double strength point of suspension. The loaf was thus held securely until the back-door bell's ring could be answered—or the housewife came out to get the morning milk and found she had a free loaf of bread, too!

The strip which looped to form the hanger measures 20¾ by 6 inches. The die-cut holes are 2 inches in diameter and the slits extend an inch from the circumference of the holes. The slits, of course, must coincide when the strip is looped to form the hanger; they are reversed when the piece is flat, the upper one extending downward and *vice versa* as shown in the accompanying sketch.

Copy is in two colors—bright cherry-red and dark blue, following through with the color scheme of the Silvercup wrapper. Stock on which the hanger is printed is about a sixty-pound, mat finished cover.



When the housewife removes the door-knob sampler, she is greeted with the copy shown at the right. She removes the hanger, and sees the greeting and message at the left. It suggests toast

Two copy blocks, on opposite sides of the hanger, when it is in position holding the sample, read: "FRESH! SILVERCUP Delivered direct from the ovens to your grocer every morning—you always receive fresh SILVERCUP," and "PURE! Silvercup—The use of finest natural flour and fresh whole milk makes SILVERCUP the purest of bread."

Inside the hanger, the first thing the prospective user sees, upon removing it from the loaf, is the greeting, "Good Morning!" in a hand-lettered script heading. The copy, illustrated with four small cartoons of an animated slice of bread before and after toasting says:

"I've hurried to have breakfast with you and I hope I'm not too late. Pop me into the toaster and I'll pop out the most delicious toast you've ever tasted. You'll like my extra goodness for sandwiches or lunch, and you'll find me an expert at your evening meal. I'm full of goodness, strength, and pep because I'm Silvercup, World's Finest Bread."

The idea of this combined knob hanger and sample package obviously is not confined to advertising bread and other bakers' products. Other locally manufactured foods could be similarly promoted—potato chips, for example, candied popcorn, and various other confections. Nor need foods be the only household items or services introduced to prospective new customers by the hanger-sampler route.

A large, metropolitan laundry recently distributed small sample boxes of the high quality soap it uses to hundreds of homes in the territory it serves.

In a circular, wrapped around the small package of soap flakes, it was suggested that Mrs. Home Manager wash out a pair of hose with them to prove to herself the quality of the soap. This soap-sample distribution idea, combined with the door-knob hanger advertisement, may be just the idea that laundries in many cities are looking for to bring their service to the attention of housewives in an appealing, in fact, dramatic way.

There is so much that can be done with a blotter, it would seem that its possibilities are almost unlimited. Probably the reason is the very simplicity of the 4 by 9 inch, and proportionate dimensions, shape that makes a blotter so adaptable to so many copy uses. There's always room, for example, for a month's or three months' calendar in addition to the advertisement.

Two Blotters in One

Here The Keystone Press, of Indianapolis, Indiana, has taken an ordinary 4 by 9 inch blotter, press-perforated a 2¼ inch space at one end of it, and there is a check blotter for the business man's check book and a blotter for the desk pad at home!

Copy imprinted on the part to the left of the press perforation explains the idea. The advertisement is carried where the check writer will see it often.

In selling this idea to a local merchant the main portion could well carry an advertisement of the store. A department store could advertise its men's shop on the check-book section and its women's or house-wares departments on the larger portion. Other stores, too, can adapt the idea.

Stand-Up Bid to Meals

Humor in copy and illustration mark the approach in this stand-up piece put out by the Pennsylvania Hotels Association. The purpose of the display is to attract the guest from his room, at meal times, selling him the idea of eating in the hotel dining room instead of going to outside restaurants which compete with the hotels.

The piece can be set up on the desk or the dresser in the guest's room.

The ad for the restaurant is printed in two colors—black and yellow on a medium weight card stock. Two cartoon figures, portions of whose heads are cut out and extend over the center fold, have a rhymed conversation. The gloomy one, against the black Ben Day background voices a querulous appeal for a place where he can find a good meal. His smiling friend tells him that he can find what he seeks right in the hotel. Below appears the slogan line which also rhymes—"To dine well . . . dine in the hotel" as a final clincher.

On the reverse side are listed seven good reasons for dining in the hotel, such as greater convenience, better food, pleasing atmosphere, and the other sound reasons for the guest dining where he is registered. In this case it is a hotel that is a member of the Pennsylvania Hotel Association.



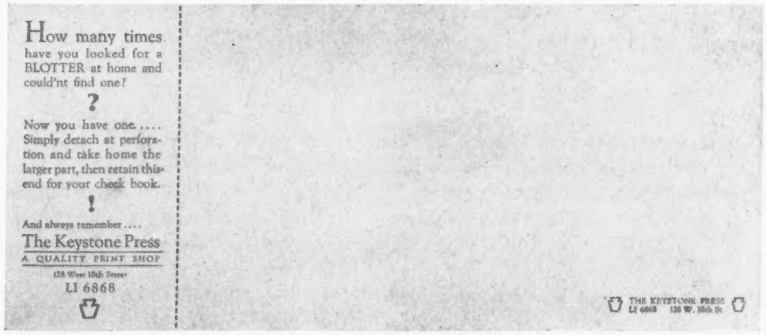
The piece folds along the top of the tinted portions. The strips (see top of illustration) bend forward to insert in slits at bottom of front portion, keeping the piece rigid

On the reverse side are listed seven good reasons for dining in the hotel, such as greater convenience, better food, pleasing atmosphere, and the other sound reasons for the guest dining where he is registered. In this case it is a hotel that is a member of the Pennsylvania Hotel Association.

Dimensions of the piece are 5⅛ wide by 6½ inches deep, printed flat. When folded to stand on a desk or table the front measures 4¼ inches from the base to the top of the head of the figure at left. The fold, of course, is in the center. Die-cut strips on the back fold forward and insert in vertical slits on the front section to brace the piece and keep it erect.

An adaptation of this idea, or rather an added feature, would be a die-cut slit in the front or back of the stand-up advertisement in which could be inserted a small card featuring special items on the day's menu.

Perhaps some special food is in season. It could be advertised as being



A miniature blotter for the check book and a larger one for the home by cutting along the line

served that day in the restaurant. Or perhaps the hotel's restaurant is featuring some local gastronomical item, such as sea food in Baltimore or a toothsome French soup in New Orleans. This, too, could be advertised on a card inserted in the piece. A new food news item could be used daily.

Poster With a Pocket

Plenty of mailing pieces are not what they seem to be before they are opened. The one reproduced here is in that category. It is addressed to executives of companies who presumably have young employes needing training in the graphic arts. The advertiser is North Park College, Chicago, which has a downtown evening college.

The piece is a self-mailer and when the one-cent stamp that seals it is broken the piece unfolds into an 8½ by 16⅞ inch poster with a hole punched in the top for hanging on the bulletin board or in some other conspicuous place. At the bottom is a 5½ inch wide by 2½ inch deep pocket which holds a supply of a half-dozen or so return post cards which prospective students can send in to obtain more information about the school's courses in graphic arts at the college's downtown department. Cards are 3¼ by 5½ inches, printed in black on blue stock.

The pocket for holding the cards is simply the bottom of the original 17 by 8½ inch card folded over and stapled about one inch from each margin of the card. Stock is fairly heavy yellow card material with printing in blue. The copy for the pocket, the address, and a request to hang the poster on the bulletin board are printed on one side, so that when the bottom is turned over to form the pocket the appropriate copy appears under the copy announcing the courses.

The idea presents a simple and inexpensive method of getting post-card returns from a display piece; and there is the further advantage of low mailing cost.

Printed pieces can often be made to do a sampling job and sell features of the product they advertise through having an actual specimen of material attached. The more cleverly this is done, the more effective is the selling job of the mailing piece.

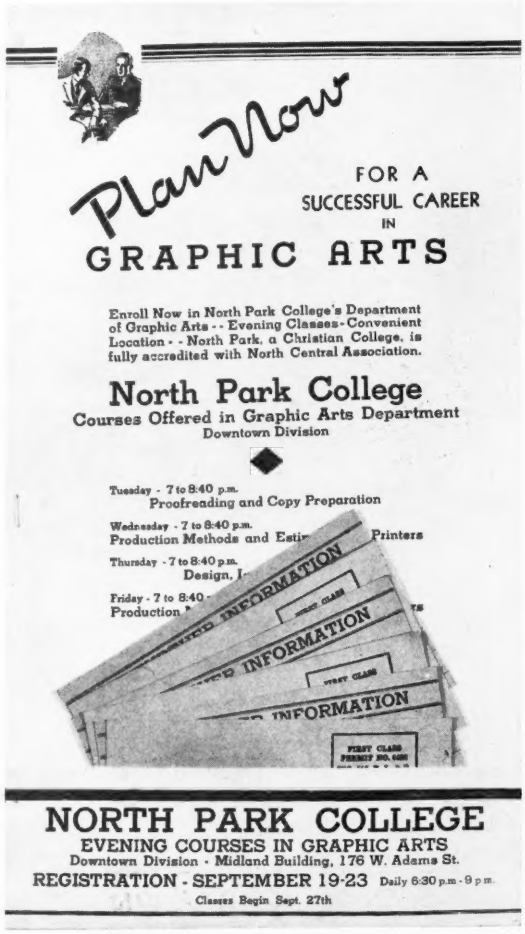
Some time ago, a salesman for The Caslon Press, Toledo, Ohio, was told by a stove manufacturer that he wasn't interested in any advertising illustrating his product because none he had ever purchased had done justice to the chromium plating used to line the ovens.

The chromium oven was a big selling point. The manufacturer in his advertising stressed the ease in cleaning the chromium-lined oven with its glistening stain-proof finish. That sold stoves . . . plenty of them.

How could that idea be put across in a mailing piece? The salesman contacted a Toledo firm, which specialized in special chromium plating jobs and had them plate small pieces of very thin metal. Then, he had a photograph made of one of the stoves.

In the mailing piece's cut of the stove, the space where the oven appeared was cut out by die-stamping and the metal sample was mounted behind the opening. When the printed piece was taken from the envelope, the inside of the oven appeared in actual chromium plating.

Similarly, thin pieces of leather could be mounted under cut-out illustrations of shoes or leather-upholstered furniture—or luggage. Actual samples of fabrics could be made part of the illustrations of certain items, as, indeed, they often have been. Thin sections of wood veneer have been similarly used.



Reaching an executive's desk as a self-mailed, stamp-sealed, this piece opens into a poster with a pocket containing half a dozen inquiry cards. There is a hole at the top for hanging. Staples form the pocket, made by a fold-over of bottom portion of the sheet

Scratch-Pad "De Luxe"

Mosberg & Bodell, South Bend, Indiana, printers and lithographers, distribute a scratch-pad de luxe that has several unique features; and neatly combines good will and institutional advertising.

At the bottom of each page of the scratch-pad is a three-months-at-a-glance calendar lithographed in color. The page size of the sheet is generous—5½ by 8½ inches; the paper is a good grade bond. There are about fifty sheets to a pad.

On top of the pad, and held in place by bookbinder's tape, is the company's advertisement of the month, inserted under the flap cover of the scratch-pad.

The advertisement is a French-fold folder, over-all size 11 by 17 inches, which folds down to 5½ by 8½ inches. Illustrations, copy, layout, and color scheme of the advertising folder are changed each month and the three-month calendar on the bottom of each sheet of the scratch-pad is imprinted in a color to harmonize with the advertising folder and the cover of the pad.

There's good strategy in putting the advertisement right in the package with the complimentary pad of paper. It is almost certain to be read by every customer and prospective customer who gets the paper.

WANTED: A COLOSSAL MISTAKE!

Much of the world's progress has been the result of someone's error—typographical or otherwise. Glorious mishaps have paced the advance of printing and journalism from its very beginning • By ERIC BERGER

YOU'VE HAD this happen: The time is two in the morning, and a job behind in schedule is finally rolling on the press. A beautiful batter nicks the design of a baseball box-score out of the form and the linotype department is closed. The production head is brought down with a case of the jitters.

Or, the time is after the job has been delivered. The buyer is satisfied with presswork and composition, when it is discovered that "the bride was accompanied to the altar by 'tight' bridesmaids." A smiling customer is metamorphosed into a howling savage.

Well, what about accidents and mistakes? What do you tell your customers after such lapses?

Mistakes make progress. Glorious mishaps have paced the advances of printing and journalism from its very beginning. In fact, we are indebted to mistakes for the art of printing from movable type.

Back in the Middle Ages, Dutch craftsmen printed from raised lettering crudely engraved on blocks of wood. A whole page was engraved at a time; when a typographical error was found, that portion of the block containing the error was mortised out and corrected characters substituted. Coster, a printer shrewder than his fellows, annoyed by the cost and waste of these mistakes, hit upon the idea of cutting an alphabetical series of individual characters similar to the blocks used in rectifying mistakes. He juggled these units to make up a page and movable type was born.

The typography of these early Dutch books was primitive, and the cost of cutting fresh characters a prohibitive expense. But at this point Gutenberg got a hammerlock on the idea. We know now that Gutenberg's contribution to printing was not the invention of movable type, but a method of cutting brass matrices that enabled him accurately and inexpensively to cast metal type in large quantities. What distinguishes Gutenberg's Bible from other books of the time is the sharpness and clarity of its type.

So mistakes gave us the craft of printing. Suppose those medieval engravers had been perfect?

Most inventions, from the X-ray to shatterproof glass, are the fruit of an accident or mistake. Inventions that have been the result of a deliberate effort to satisfy a necessity are few.

A French chemist removed an empty bottle from a laboratory shelf. The bottle slipped from his fingers and crashed to the stone floor. The chemist stooped to pick up the bottle and noticed that it was unbroken. The only damage the mishap had caused was a criss-cross pattern of hundreds of minute cracks. Curious, he investigated. The chemist found that the cracks were held together by a strong transparent film on the inside of the bottle. He recalled the various chemicals that the bottle had held and made up an identical compound. The sheet of safety glass in the windshield of your car is the result of that accident.

What about the vexing little typographical error? It has contributed its share to progress in various lines.

Compliment

On page 58 of *The Inland Printer* for November, 1938, appeared a reproduction of a cover of a booklet produced by the Smith-Bates Printing Company, of Klamath Falls, Oregon, which showed the manner in which a wood-veneer effect was obtained by means of printing directly from the actual kind of wood to be illustrated. The accompanying text described the method.

In the April 13, 1939, issue of *Deutschlands-Druckgewerbe,* on page 332—"made in Germany"—appears the same illustration, and a rewrite of *The Inland Printer* article, though no mention is made of this publication as the source of information.

Question: Shall the editor of *The Inland Printer* be flattered, or———?

Answer: After taking the matter under advisement, the American editor thanks the German editor for the compliment. The American editor hopes however, that, next time, due credit will be given for reproduction of copyrighted material.

Misprints have enriched the language by giving us words in everyday currency. In the rip-roaring San Francisco of the post-Civil War period, a rough-neck gang leader called Muldoon made his name a by-word of terror. He was San Francisco's Public Enemy Number 1. The situation demanded a Tom Dewey, for newspaper publishers even feared to put Muldoon's name into the public prints. A reporter beating his brain for a word that would denote Muldoon and his rowdies had the needle-witted idea of reversing the letters of Muldoon's name. He called him "Noodlum." The reporter, little thinking he was starting something, whipped up his story and went home to bed. The compositor who set the story up in type from the reporter's hand-written copy mistook the letter "N" for the letter "H." Next day the word appeared in print as "Hoodlum." It was here to stay.

Here's another misprint. General Ambrose Everett Burnside was the hero of several important Civil War engagements. After the war he was elected governor of Rhode Island. Later he served a term as United States senator. But the general has another claim to fame; a hold more immediate. One of his non-military distinctions was a luxurious set of whiskers that cascaded down the sides of his face. A masterpiece of the barber's art, they set a fashion for the period, and men who wanted to be in style sported whiskers like the general's. They were called "burnsides." In setting up an article in which the word "burnsides" appeared, the compositor got the copy twisted up and wrongly transposed the syllables. The error slipped by, and when the next day's paper hit the street the word "sideburns" dipped its hat. The word caught on, and the "si" words in the dictionary were crowded to make room for a new mutilation. If a printer had not made a mistake, English would have been poorer, by a vivid word.

Addicts of "slanguage" are fascinated by the dexterity with which Walter Winchell drills colorful new word

formations out of twenty-six leaden soldiers. Yet, it had its birth in a mistake. In one of his early items Winchell had planned to use the word "hors-d'oeuvres." The spelling of this foreign word eluded him at the time, and he inserted its English phonetic equivalent, meaning later to check the spelling of the word. He slipped up on that, and filed his column. Both linotyper and proofreader followed copy. When congratulations avalanched Winchell for "awderves" he knew he had something. An unpardonable error put its perpetrator in the top salary brackets with a 1938 income-tax return of $186,000.

If you address a letter to Nome, in Alaska, it will be delivered by the United States post office. But a mistake put the city of Nome on the map. On Alaska's Seward Peninsula there was a small prospector's settlement that was known as Anvil City. A Washington clerk, drawing a map of the Alaskan territory, was ignorant of the settlement's name. He drew "Name" at that place on the map. His superior thought the place was called "Nome" and sent the map through the engraving department. A mistake gave Anvil City a new name.

Even Congress is not exempt from occasionally slamming out a boner. (We mean the typographical kind.) Look at this beauty sired by the last Congress. If you examine Public Law 696, you will find the word "probable" substituted for "provable." This typographical blunder extends certain tangible benefits to credits who under the Bankruptcy Laws are enabled to file a petition in an action to "recover a 'probable' debt."

If you believe that the last Congress set a precedent, however, you are greatly in error. The Department of Agriculture was given an appropriation by the forty-seventh Congress in which the word "cheap" was substituted for "chief." The law as it was printed read: "For compensation of 'cheap' chemist, $2,500." Suppose that mistake had been turned loose in *your* plant? Could it have been?

Some years ago, a British publisher undertook to put out a Bible that would be as free of misprints as a new-born babe of sin. To insure this, he engaged the most competent staff of editors available, and for his proofreading retained twelve Oxford scholars. The sheets were passed back and forth until every error had been ferreted out. When the great work was released to the public, the publisher advertised, with comfortable assurance, that a reward of a halfcrown would be paid to any reader who found a typographical error in his Bible. When he arrived at his office the morning after the ad had been published he found a queue of people waiting to collect their halfcrowns, as promised.

The Chinese dismiss their errors with beautiful Oriental indifference. That genial philosopher Lin Yutang tells us that he cannot understand why American printers and publishers go to such pains to correct so trifling a thing as a typographical error. In his native China, he informs us, no printer drives himself insane pursuing the mirage of graphic perfection. He just doesn't bother. He prefers to humor the reader by allowing him the sanguine pleasure of spotting the mistake for himself. It creates reader interest. In China.

There is a New Yorker who employs his spare time writing letters to authors. But these are no ordinary letters, for this man has made a hobby of pointing out typographical errors in their books. The amazing thing is that hundreds of the authors—and some of them are rather distinguished—have written this man letters of thanks. Can it be that any kind of a reader flatters an author, even one who reads only that he may find errors?

Mistakes have profited publishers with some excellent titles for books. A. P. Herbert, British humorist, wrote a book on marriage and divorce which Doubleday, Doran and Company published in this country. Mr. Herbert and his publishers were barren of ideas for a suitable title. They traded numerous suggestions by cable but failed to agree. One day it occurred to the author that a particularly apt title would be "Holy Wedlock." He cabled the suggestion across. When the message arrived in this country, however, a cable operator's slip had made it read "Holy Deadlock." Doubleday, Doran and Company never sued the cable company. The error was a natural as a title for a book.

But suppose that a linotyper had made that one? We'll take any odds you offer that the publishers would have grumbled a complaint!

What printing needs is a mistake so huge that it will set the craft ahead by a hundred years!



"It was at least 90 picas long!"

From The Informant, *courtesy Zellerbach Paper Company*

PUT THEIR PRODUCT ON CARDS!

Manufacturers of small articles naturally want to sell to chain stores. Chances for doing so are better if merchandise is mounted on individual display cards. Are you overlooking the possibilities of this market?

By SAMUEL KAPLAN

IF YOU HAVE one or more manufacturers of small articles among your customers, you have an opportunity to earn their lasting gratitude and a substantial increase of their printing orders, by showing them how to expand their market.

We refer to the makers of articles which can be attached to individual display cards and sold to the public through the five-and-ten-cent chains (those which offer merchandise priced at fifty cents and higher), as well as through independent stores.

Hundreds of items are being merchandised in this manner, because the open display utilized in almost every type of progressive retail outlet lends itself beautifully to selling of articles on display cards.

Yet for every manufacturer who is enterprising enough to use such cards, there are countless others who could profitably do likewise, but don't.

Here is a very short list of items, mounted on cards, found in Woolworth, Kresge, and other five-and-ten-cent chain stores:

Rouge, lipstick, eyebrow pencil, eyebrow brush, dress shield, sanitary belt, talon-slide fastener, veil, bobbie pins, hair curlers, can opener, batter ladle, strainer for tea, liquid solder, micrometer, hack-saw-blade assortment, water filter, faucet washers, windshield-wiper blade, automobile license-plate frame, cushion-furniture tips, pocket screwdriver, felt corn pads, tooth brush, dental floss.

Many manufacturers making articles that compete with those enumerated above—not to mention a host of other small-article makers—would be happy to sell to chains. Their chances of getting such business would be vastly improved if they would put their products on cards.

Since they have not done so, it is obvious that they have not been sold properly on the idea. It is up to you and your printing salesman to show your local small-article manufacturers the error of their ways. Your reward if you succeed, in the shape of orders for hundreds of thousands, possibly millions, of display cards annually, to be printed on one or both sides, in one, two, or more colors, is decidedly worth battling for.

★

For every manufacturer who is enterprising enough to put his product on cards such as shown below, there are countless others who could profitably do likewise, but don't. Read why chain-store operators want articles on cards

Here are reasons why the chains' buyers will favorably consider your customer's merchandise if he places it on a card—reasons for you to advance when making your selling presentation to that customer. One of the first points in favor of the printed card is that it *pictures* and *describes*.

During busy periods, there are not enough girls behind the counters to wait quickly on the crowd of impatient customers. The chains are more acutely aware of this condition than is the individual shopper, but apparently it does not pay them to put on the necessary extra help. The situation becomes aggravated when the girls have to stop ringing up the cash registers to explain to inquiring customers the uses of various articles. (This is aside from the fact that the type of "salesgirl" usually employed in these stores is hardly competent enough to give a convincing sales talk.)

When your customer pictures and describes the uses of his product on



the card to which it is fastened, he frees the girls from a time-consuming task. He thus shows the chains the kind of coöperation that elicits appreciation in the form of repeat orders.

To Prevent Damage

When fastened to a card, a vial of perfume, or a similar delicate article, can be handled and dropped back on to the counter without being damaged.

Open display quickly can make unsalable (because of continual handling) articles susceptible to soiling. Therefore such items as veils, silk stockings, and the like, besides being affixed to cards should be covered with Cellophane. In the case of merchandise such as dress shields and sanitary belts, the store buyer considers the sealed Cellophane wrapping essential for sanitary reasons.

To Insure Against Loss

Small parts that are liable to be knocked off a card and lost—such as screws that come with faucet washers—can be put in a stout tiny envelope and attached to card.

This highlights an important function of a card: to help retain the public's good will by eliminating a source of complaint—the missing of small parts. This is a serious matter to the store when, as a result of such an apparently trifling loss, the irritated customer takes his trade elsewhere.

To Attract Attention

The more objects her attention is attracted to, the greater the likelihood that the woman shopper will multiply her purchases. Her eye will pass right over a package of bobbie pins. But her roving glance will come to an interested stop when she sees them artistically grouped on a card, alongside a line cut of the head of a pretty girl, her charm presumably enhanced by the use of the product.

To Prevent Theft

There is considerable loss of merchandise by theft in stores which have open display. This is especially true of small articles not attached to cards.

To Identify Contents

It is very important to the user of lipstick and rouge—and that means practically every woman—to obtain the exact shade she wants. The color printed on the card gives instant identification and, what is of particular interest to the store, a quick sale.

To Plus the Sale

When a number of units of the same item—three boxes of leads for a mechanical pencil, for example—are attached to a card, it helps to plus the sale. It suggests the desirability of buying more than one box at a time—without prompting from the girl behind the counter.

To Advertise the Price

Particularly in the case of an article that is an obviously good value, showing the price on the card is a strong selling factor. Incidentally, the store appreciates not having to put in time marking the price on the card. (It should be borne in mind that, as a matter of policy, some stores—chains as well as independents—may prefer not to display the price on certain articles of merchandise.)

* * *

The foregoing remarks explain why, if your customer, the manufacturer, places his product on a card, it will receive the interested attention of chain- and department-store buyers.

But from your customer's standpoint, there are other advantages in thus merchandising his product that are of enormous importance to him.

He seeks the widest possible publicity for his product. By the expedient of getting his product-on-a-card into chain and independent stores, he secures without additional expense one of the most resultful kinds of advertising—advertising at the point of sale. Its value is evident.

Playing Up Trade-Mark

Your customer's product may be so small (cushion-furniture tips) or of such a shape (hair pins) that it is impractical to trade-mark it. Printing it on a card solves the problem.

The customer may want to imprint his name and address on his very small item, to attract the attention of prospective jobbers and dealers. Putting this information on a card is the logical and legible way.

As a Premium Medium

In periods of depression, the offering of premiums as a means of stimulating business finds favor with many manufacturers. The individual card is an ideal premium medium.

If your customer designs a particularly attractive card—and that is where you, as a creative printer, can be of material assistance—it will help move his product faster.

Another reason why you will want to persuade him to develop a really distinctive card is that it will quite likely influence the stores to put the merchandise up in front, even if there is no inherent attractiveness in the article itself. Witness the hundreds of articles, many of them as prosaic as potatoes, mounted on eye-compelling cards, which line the front rows on chain-store counters, as well as in independent stores.

Concentrated Attention

The woman who picks up the merchandise necessarily gives it her attention. The accompanying advertising registers on her consciousness because, interested in the article, she examines the printed matter with far more concentration than she would accord an advertisement of the item.

The description and illustrations on the accompanying card impress on her mind the object's utility, convenience, or other features. Even if she does not buy at the time, her examination of the article will have lessened her "sales resistance." She will carry away in her mind's eye the image of the product, the trade-mark, and an understanding of how the article can serve her. And that's the finest kind of advertising, in any manufacturer's language! It works!

Advertising Other Items

Your customer may want to advertise other items in his line, both to the trade and the public, yet not be in a position to institute a comprehensive advertising campaign. On a card he can describe his outstanding numbers, and list the remainder of his line. In fact, if he wishes, he can attach a miniature catalog of his products.

A major objection that your customer may make to using cards is that they will add to his costs. Point out that the clear advantages enumerated above—resulting in greater annual net profits, enhanced dealer coöperation, and ever-widening publicity and prestige for his product—will more than offset the additional cost. As a matter of fact, the resulting increased production will, in the course of time, no doubt appreciably reduce his costs below what they are now.

Call on all small-article manufacturers. Bear in mind that in soliciting this display-card business, you should by all means go after the small-article makers who are not your customers at the present time.

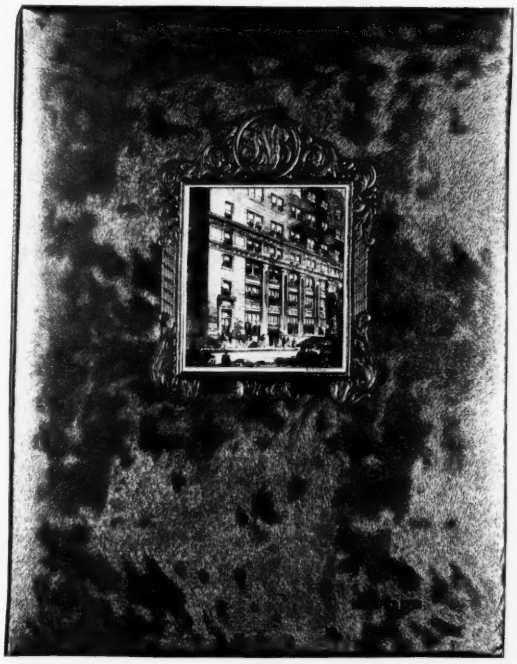
★ The Specimen of the Month

To print 1,100 copies of this beautiful souvenir program, the Johnston Printing and Advertising Company, of Dallas, Texas, employed its full creative and service facilities. Last forms were closed only a few hours before the banquet

NOT MANY PRINTERS are apt to be called upon to produce a souvenir program as elaborate as the one pictured on this page, but it's a sweet mark to shoot at when similar opportunities arise. The job was two months in the making—but the last guest-name was not set in type until four hours before the banquet began.

When all the guests, approximately 1,100 of them, sat down to dinner in three adjoining banquet rooms in the Baker Hotel, Dallas, Texas, they found a copy of this beautiful souvenir at each place. Each cover was individually stamped with a guest's name —the last of which had been put on some three hours before the affair. The names on the cover were in addition to the complete four-page list of guests printed on inside pages.

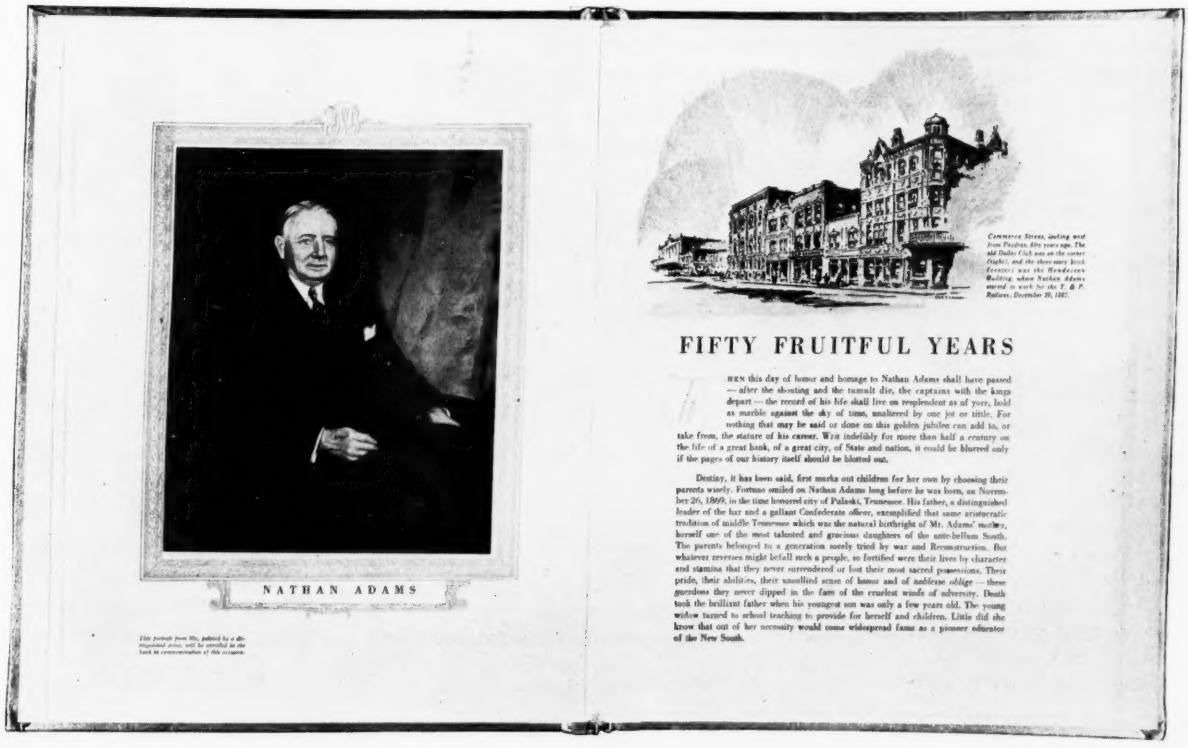
Design and production of the brochure was entrusted to the



Johnston Printing and Advertising Company, of Dallas. The occasion was a testimonial banquet tendered to Nathan Adams, president of the First National Bank of Dallas, by the directorate in commemoration of the fiftieth anniversary of his affiliation with that institution. In charge of arrangements, and in close touch with all phases of the program's production, was George Waverley Briggs, vice-president and trust officer.

A preliminary dummy was lined up with the aid of Guy F. Cahoon, Dallas artist. The historical sketch of Mr. Adam's career, to which eight pages are devoted, was done by Sam Acheson, editorial writer with the Dallas *Morning News*. Pen-and-ink drawings, made from photographs of early scenes, and printed in black and yellow, illustrate the fascinating history. Because various portraits and

Above: Grained Gold Fabricoid, embossed, used for cover (9¾ by 12½) of First National Bank of Dallas souvenir program. *Below:* Four-color tipped-on frontispiece faces first page of text, illustrated with drawings printed in black and yellow. Antique stock used



views of the bank could not be reproduced on the antique-surfaced stock (Strathmore Beau Brilliant) which was considered appropriate to the subject, each of the ten full-page photographic illustrations was printed on enameled stock and tipped-on by hand—making a total of approximately 15,000 hand operations in this phase of production.

Covers, of grained Gold Fabricoid padded to a hard back, had to be made as separate units from the program proper, because of the last-minute guest-name imprinting. Ornamenting the cover is a view of the bank, engraved by Mr. Cahoon on a steel block and printed intaglio. It is mounted in a decorative embossed frame embodying monogram and initials.

The wire-stitched program, bound into the cover by means of a gold cord, is a complete unit of thirty-six pages and extension cover, both of the same stock but in different weights. At the top of this inside cover is a gold embossed monogram, beneath which is engraved "Honoring Nathan Adams .... 1889-1939."

In designing this page, an attempt was made to follow the general style of invitations previously sent to guests.

First page inside the cover carries an introductory title set in type (Bodoni) and printed over a colored background from a zinc plate. The next right-hand page carries the program title and dedication which was lettered in script by hand and reproduced from a zinc engraving.

A fine oil portrait of Mr. Adams, printed from four-color process plates on enamel-coated paper, serves as frontispiece. After printing and trimming, the four-color tip-ons were grained in a die press to obtain the effect of canvas. The frame surrounding the portrait was drawn in pen and ink and printed in warm yellow from a zinc engraving.

Following the eight-page biographical sketch, "Fifty Fruitful Years," are several pages of tipped-in halftone reproductions of the directors. These pages carry an ornamental border printed in yellow.

The spread formed by the two center pages shows a drawing of the adjoining banquet halls in perspective—accurate as to the location of each table. In addition to the three-tier speakers' table, each table in the banquet rooms is designated by a number corresponding to the table number assigned each guest in the alphabetical guest-list appearing in the back of the book. This drawing, not made until after the final seating arrangements had been decided upon, was printed from two-color zinc engravings.

The "Menu," "Toasts," "Music," and "Radio Broadcasts" pages were printed from type inside of the same standard borders. These pages are followed by other tipped-in reproductions and a historical chart of the bank.

The programs were not trimmed after gathering, having been trimmed to specified size prior to this operation. Copy for the book, other than the biographical sketch, was produced by Johnston's copy department. Four-color process plates and the halftones were made by the Southwestern Engraving Company; the copperplate engraving and gold embossing on the paper cover was done by the Morgan Engraving Company.

As a neat finishing touch to the occasion, Johnston produced paper napkin rings of gold stock, embossed in gold ink with name and monogram. These and the brochures created widespread favorable comment.

MODERN DISPLAY HIS SPECIALTY



CASPAR MITCHELL

A typographic expert and a keen student of layout and typography in England and elsewhere—such is the gentleman whose likeness is seen at the right, and who directs the department of typography for Intertype Limited. (Head office and works: Farnham Road, Slough, in Buckinghamshire, England.)

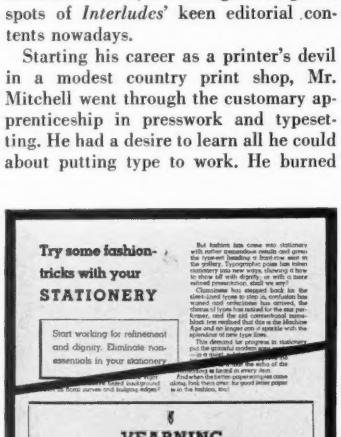
Work by Mr. Mitchell has been reproduced in THE INLAND PRINTER from time to time. As editor of *Interludes*, the Intertype house publication in England, he is constantly working to raise the standard of commercial printing; and articles on type and layout, written by himself and other authorities, are among the brightest spots of *Interludes*' keen editorial contents nowadays.

Starting his career as a printer's devil in a modest country print shop, Mr. Mitchell went through the customary apprenticeship in presswork and typesetting. He had a desire to learn all he could about putting type to work. He burned midnight oil for years, studying an advertising course, and he also put in much practice on layouts.

After apprenticeship, he worked in three composing rooms, and from the last was transferred to the layout department. In seven years there, he was in direct contact with the clients, designing their printed advertising, and in many cases writing copy.

He joined the English Intertype company in 1934, and since then has been showing by practical example that good typography goes hand in hand with speed and economy of production on modern typesetting machines.

He claims he sees more beauty in a restrained modern type display than in many of the cherished, aged museum exhibits. He's interested in *today* and in what may be going on tomorrow.



★ ★

Left: *A stimulating article on letterhead designing from* Interludes (8½ by 11), *which Mr. Mitchell edits with vigor and charm for Intertype Limited, of England*

DON'T LOSE BUSINESS BY PHONE

Failure to handle incoming calls smoothly and efficiently is the cause of more than one customer losing patience with a concern. Importance of making the customer feel important is stressed • **By C. E. AVERY**

ISN'T IT TRUE that as far as each one of your customers is concerned, there is only *one* job of printing being produced in your plant—and that job is *his?* The question is, what do you do to keep him thinking that way? Does he get *service?*

If you sell a printing order to a customer with your presses already scheduled up to the hilt for the next month and your composing room running on three shifts, that customer knows of only one really important piece of work—his order. He wants it out on time, and he expects it to be good. He doesn't give a hoot about your production problems—all he wants is his job.

And furthermore, he expects everyone in your plant to know all about his job. In a well organized plant, everyone—that is, everyone with whom the customer comes in contact—*does* know all about his job. When he phones in to find out what in haitch happened to those folders that were to have been delivered this morning, he has a perfect right to be burned to a crisp if he is connected with someone who says, "Oh, just a minute, Mr. Sneath, I'll check up with the delivery department. Hold the wire, please."

What he wants to know is, why in double-haitch wasn't he connected with the delivery department in the first place? And thus is sown one of the nettle seeds which grows into a weed patch of wariness the next time you try to sell him an order of printing. This may be an exaggerated example of how printers lose customers, but such little things have been known to influence printing buyers unfavorably, particularly when the job in question happens to be the first, or one of the first, placed with the printer.

The problem of making the customer feel important isn't difficult of solution. It can be handled just as diplomatically by a small printing plant as by a large one. Here's the way a western printer tells his customers that their individual jobs are each the most important piece of work to receive particular attention that he's ever had in his printing establishment.

"When I buy a suit of clothes or a new car," he said, "the salesman who takes care of me devotes every minute of his time to *me* while I'm in his place of business. I like it. It makes me feel good—important. When I leave, I feel that my business is the only business of any consequence that salesman has had today, and I go away liking him and liking his firm.

"My shop isn't large. So small, in fact, that when I'm out of the office there's only the girl to answer the telephone. She has the record of every job in the shop, of course, but I don't expect her to know all the details. But she's well trained. I taught her.

"Now I figure that my customers like the same kind of treatment that I like when I go into a store to buy something, and therefore they have a right to expect that treatment from me. After all, a printer is just another type of merchant, and should act like one.

"So when the phone rings, and it's a customer inquiring about his job, or wanting to discuss some phase of it, the girl says, 'Oh yes, Mr. Wilson, our Mr. Trent is handling that job for you. Just a moment please, I'll connect you with him.'

"When Trent, my foreman, answers the phone in the shop, she tells him that Mr. Wilson of Gimmett & Gimmett is on the line about the booklet job. That gives Trent a second or two to adjust his mind to that particular job before the girl switches Wilson on to the line, and when the connection is made, Trent is prepared to talk intelligently about his job. Of course Trent ought to know the details of every job in the house. And he does. We aren't so big that he can't, although we don't trust entirely to our memories. Trent keeps a card file of all jobs on his desk—and we keep it up to the minute, too."

Such a thing as a simple and intelligent answer over the telephone keeps each of this printer's customers satisfied that *his* job *is* important. "Why, of course, it's important; if not, why did they turn it over to this man Trent?" is probably how Mr. Wilson of Gimmett & Gimmett feels as a result.

Large printing organizations, efficient in every phase of production, are sometimes weak in this one respect. Customers inquire about their jobs, and because little or no attention has been paid to the importance of making the customer feel important, the customer hangs up his receiver and sits back exhausted after talking with two, three, or four different people.

"Every time I call up the Gargantua Printing Company," said one of the big printing buyers of a large concern in a big city, "I feel as if they were giving me the 'run-around.' 'This is Smythe of Empire Manufacturing Company,' I say, 'let me talk to Mr. Ophus.' Mr. Ophus took care of me the last time I called.

"Yes, Mr. Wilson, I know what you mean--"



It's a customer on the wire, and the Big Bay Printing Company has a slick system for handling incoming calls. All calls regarding work in progress are referred to one desk where two men keep in constant touch with every job by means of a visible card system. While the customer is giving his name, they are glancing over the file, and almost immediately find the card. They can tell their caller exactly where his job is—what's being done to it—when it will be delivered. There is no switching of the customer from one department to another. That kind of run-around burns the customer up, as Mr. Avery tells in the accompanying article. And he shows just how the "coördinating desk" helps to avoid that danger.

" 'Mr. Ophus is out,' the girl replies, 'will anyone else do?'

"Then I explain the whole thing to her, and she connects me with someone who connects me with someone else, and neither one of them knows what I'm talking about. Seems to me that outfit could have some sort of a department to which its switchboard operator could refer calls like mine, instead of shoving me around the place. Guess they don't give a hoot about you after they sell you a job."

And after a while, Smythe, of Empire Manufacturing Company, gets tired of getting the "run-around" at Gargantua. He hears about the swell service they hand out over at another big printing concern, and gives them a trial. The Big Bay Printing Company knows what it takes to make its customers feel that their jobs are really important!

Over at Big Bay, the incoming calls regarding the status of a job are referred to one desk. Two men keep in constant touch with every job by means of a visible card system; while the customer is giving his name, they are glancing over the file, and almost immediately find the card. They can tell their caller exactly where his job is, what's being done to it, when it will be delivered. If the call involves a point that has not yet been recorded on the card, the man at the desk picks up another phone and gets the required information from the department foreman while the customer holds the wire.

There is no switching of the customer from one department to another. Everything is handled through the men on the "coördinating" desk, with some exceptions. The exceptions are big jobs which require more or less constant follow-up. When such a job comes in to Big Bay, the customer is introduced to one of several contact men, and this one follows through.

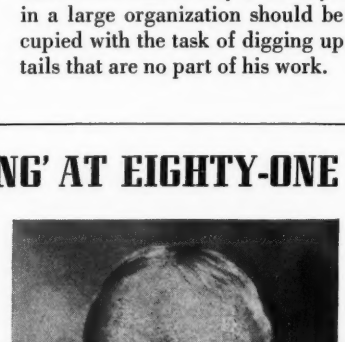
If the contact man is unavailable when the call comes in, the operator switches it to the "coördinating" desk, where the men have at least enough information about the job to talk intelligently to the customer. Big Bay customers have never been known to tear their hair and throw their telephones out the window because of any lack of knowledge about their jobs on the part of the people with whom they talk over the phone. The system is a lot easier on the switchboard operator's nerves, too—she doesn't have to placate irate printing buyers who have been given the telephonic run-around. "There was a time," stated a Big Bay executive, "when our incoming calls weren't handled so smoothly. Complaints from customers brought on an investigation that resulted in our present efficient method. While we were trying to remedy our troubles, we ran into several other situations which, when straightened out, gave us fewer headaches and more coöperation from our employes all along the line.

"Before we established our present system of coördination, phone inquiries regarding the status of a job would sometimes be referred to shop foremen. The foreman, up to his neck in work, and concentrating on some mechanical problem, didn't like to be bothered—and I couldn't blame him. There's no reason why a factory man in a large organization should be occupied with the task of digging up details that are no part of his work.

STILL 'GOING STRONG' AT EIGHTY-ONE

● When old-time printers from various parts of the country were being considered as possible entrants in the recent typesetting contest at the Sacramento-Golden Empire Centennial, the Woman's Advertising Club of Baltimore handed in the name of J. Harry Drechsler. Mr. Drechsler, the Woman's club discovered, was the oldest active "old-time" printer in that region—a brisk and busy proprietor of a one-man print shop (The Berry Press, Baltimore) at the age of eighty-one. They took to him right away.

For various reasons, Mr. Drechsler didn't get into the Sacramento contest; but he did get into the Baltimore *Sun* with a long interview which traced his history from the day when, as a youth, sixty-eight years ago, he was selected from a group of applicants for a job because he was the only boy there who had washed his neck and ears!



J. HARRY DRECHSLER

Ever since that day, he has been a keen student of the graphic arts and an active producer of printing—of direct mail pieces especially, which he lays out, sets up, and prints himself. Many of his booklets and folders have received awards; and not a few of them have been commented on or reproduced in THE INLAND PRINTER. Mr. Drechsler has followed this publication, as reader and subscriber, ever since its second issue.

In his shop on Water Street he has three presses, a paper cutter, and a good stock of type and paper. He used to have five men working with him, but the depression took the men with it. He feeds the presses by hand and sets all the type by hand, and also does all the folding, packaging, order-getting, writing of sales literature—everything, in fact, by himself. He gets a great kick out of working and conducting his business by mail. He is quick and cheerful, despite the fact that he has been completely deaf for forty-five years, having lost his hearing during an influenza epidemic.

He writes a good hand—"there's no jitterbug about it," he explains—has keen eyesight, and is a good walker. He walks to work each day—a distance of nineteen city blocks—and makes it in about twenty minutes. Arriving at his building, he has to climb thirty-eight steps to the third-floor shop; there's no elevator. At night he walks home again. "Oldest printer with a young stride" is the way he sometimes signs his letters.

Small, gray-haired, and gray-mustached, he makes a joke of his age and says, "No one would expect a fellow to quit work just when he's really getting the hang of things." He has been married three times, has a son and two daughters, and his third wife is still living. He is an honorary life member of the Graphic Arts Association of Baltimore—an organization which took the place of the Baltimore Typothetae, of which Mr. Drechsler had been a member for over twenty-six years.

He remembers countless tramp printers, and he regrets their passing. "I had lots of dealings with them," he said when interviewed by the *Sun*. "They were the best workmen; why, they had to be, to drift in and pick up jobs like they did. They had trouble with their feet, that's all. Their feet just wouldn't stick to one place. Otherwise they were okay.

"And they were honest, too. In all my years I knew only one tramp printer who was dishonest. He went off with my gumboots. I hope they were satisfactory."

'THE OLDEST PRINTER WITH A YOUNG STRIDE!'

"As a result, the men in the shop developed a sort of 'to-hell-with-the-customer' attitude which wasn't easy to eradicate, even with our present way of taking care of phone calls.

"Customers often ask for things that are—shall we say?—slightly unreasonable. A returned, corrected proof, for instance, comes back to the composing room marked up with corrections and additions to copy that couldn't possibly fit into the space allotted to it. The compositor might say something like 'What in heck does that guy think he's going to do,' or 'That fellow must be crazy—he doesn't know *what* he wants.' Of course, compositors don't talk like that; what they actually *would* say doesn't need to be repeated.

"We found the remedy for that, too. It was fairly simple. Now, when a job goes into the plant, one of the contact men or a man from the desk discusses the job with each department head, explaining in detail just what the customer is trying to accomplish with his form or folder or broadside. When a job comes into the plant, the men take a personal interest in it. They go out of their way to help the customer get the results he is striving for, and even though they may think privately that the customer is a bit balmy, they help in every way they can. They watch production costs, not only for the benefit of the company but for the advantage to the customer.

"Quite often, too, their interest takes the form of a constructive suggestion to the customer, which may help him to a better arrangement of copy, or a different format."

When a customer knows that the men in the shop are interested in his job and his product, he's bound to feel that his work is receiving special attention, particular care. It's just another way of making the customer feel important. And that *is* important.

★ ★

Research in Ink

Two important research studies dealing with "Inks for Foodstuffs" and "Methods of Testing Paper" have been added to research files of the United Typothetae of America through the courtesy of the Interchemical Corporation, according to the *Typothetae Bulletin*. The first study is concerned with inks that are used to print circulars or labels to be inserted in packages of foodstuffs. The second has to do with the relation of paper to ink in the printed result.

SLOPPY WRITING IS BAD BUSINESS

By Edward N. Teall

In a previous article I wrote about the stylesheet for business writing compiled by the Dartnell staff, but in that paper I merely skimmed the subject. The real point of the matter is brought out in the first sentence of this interesting sheet, in the statement that a stylesheet for business writers "must strike a practical medium between the extreme formality of academic books and magazines and the extreme informality of daily newspapers."

Note first, please, that this middle way must be practical. Then let us make the mental reservation that it is not quite fair to cover all daily newspapers with a blanket indictment, inasmuch as many of them are very careful about style. The interesting point here is that even such careful newspapers do not go in for the overrefinement, verging on affectation, which so many learned publications exhibit.

The best newspaper style is good. The narrow measure of newspaper print imposes some chafing requirements. The speed with which the work has to be done is another obstacle in the way of perfect styling. Many present-day newspapers do go pretty far in the way of rejecting established rules of practice, but in the main they are at least consistent in style. What counts with me is the serving of notice, by business men to business men, that business writings *should* be styled.

Business writing is frequently not good writing. And when I say "good writing" I am thinking not of the fine points of literary style but of the essential necessity of clearness. A great deal of business writing is sloppy. Personally, I think this is attributable largely to the practice of dictating. When the executive walks up and down, talking his letters, he spills many more words than he would use if he had to put them all on paper by hand. His attention, too, is more apt to be distracted than if he sat at a desk and kept an eye on the words as they flowed from a pen. In many business letters, sentences that start one way end another way. It would be all right in conversation, because any point in doubt would be subject to immediate check-up, the meeting of the minds would be okay; but it's different with writing, what's on the paper is all there is to go by, there are no vocal inflections to help, no recasting of sentences that fail to go over—the expression is final, and its success depends on the reader's ability to interpret correctly.

The Dartnell writers disarm criticism by noting in the first paragraph that their stylesheet is not even meant to be complete, covering all possible points of difficulty. They give business writers this wholesome advice, to keep the dictionary close at hand, and to have on the desk a good handbook of English. The rules, they say, "have been largely confined to those which are common to the majority of business publications and about which there is a lack of uniformity in general practice today."

Where is the widest discrepancy in style? In matters of capitalization and abbreviation. Newspapers, say the Dartnellians, follow the down style, while book publishers and literary-magazine editors favor the up style. One of our own standbys pops up early in the discussion, the capitalizing of all members of a title, as in the names of railroads and other corporations. Proofroom's favorite example is the difference between "the Pennsylvania railroad on which we traveled," and "the Pennsylvania Railroad." One might refer to any railroad with trackage in the Keystone State; the other clamps the meaning down tight to one single railroad corporation. The Dartnell rulemakers say "The convenience of the reader is the first requirement of any editorial style," and that's good as far as it goes, but it does not go to the heart of the matter. It's more than a matter of convenience, it's a matter of exact knowledge on the one hand and guesswork on the other; and guesswork is n. g. in business. *When a common noun becomes part of a title,* it should be capped. This applies not only to corporation titles but to all sorts of compounded proper names, as New York City, the Rocky Mountains, the Grand Hotel, the Delaware River —and right there a good point pops up: If I write "Delaware River shad," you know I am talking about shad from the Delaware River. But "Delaware river shad" might easily and reasonably be taken to mean shad from any old river in Delaware.

Another curious point brought out in this stylesheet is that some editors

capitalize common nouns in titles when they precede the proper noun, but not when they follow it. I, too, would like to know what these people really have in mind when they distinguish between the Hotel Grand and the Grand hotel (as they write it). To quote: "To the casual reader the following sentence would look rather silly: 'In Chicago there are the Drake hotel, the Hotel LaSalle, the Morrison hotel, the Palmer House, the Stevens hotel, and the Hotel Sherman." Some business men, and some writers and editors, too, would be surprised to know how many casual readers are affected, favorably or adversely, by style in what they read; even though they may not know just why the work seems good or bad, average or high in quality, they find the well styled page easy to read, the slack page vaguely disturbing. The business writer may be very sure that careful styling will help his business, sloppy writing will do it no good.

No, I don't mean to say the customer decides to give an order to one firm because its commas and capital letters are correct, and to withhold business from another firm because it makes too much or too little use of hyphens. But I do mean to say that well written letters get across better than those which are loosely worded, badly spelled, mispunctuated, and bumpy with bad grammar; also, that the fine points of style contribute to the effectiveness of business correspondence. Of course the writer must not seem style-conscious, he must use the art that conceals art. Colloquial English is good English; an everyday vocabulary will do the work. But vigor of thought is more effective when the expression of the thought is neat.

What are the Dartnell rulings? I haven't space to summarize them, but that's nothing to weep over. The important thing is not so much what rules you follow, but that you do have an intelligent system of style. And it is good to see that business men are interested in this matter of style.

★ ★

Keep Business at Home

"Print It in San Diego," is the theme of a booster group organized in that city to promote work for the printing and for allied trades. Monthly mailings help to popularize the idea. More and more, direct mail produced for local business concerns is carrying the line: "Printed in San Diego."

Rubber Plates are Showing the Printer New Possibilities

HAND-ENGRAVED rubber plates and molded rubber plates, *combined*, were employed to print the job reproduced on the opposite page. Only the inside spread is shown; the original was twenty-two inches wide by fourteen inches high, printed both sides. The point is, every bit of it, type and all, was printed from rubber—rubber combined with rubber in a way that would have made an old-time printer's eyes pop out. We wouldn't be surprised if this specimen was something of an eye-opener even to many present-day craftsmen.

The hand-engraved rubber plates are represented by the solid stars and background tints (orange) with reverse lettering, and by the illustrations printed in black. The molded plates are represented by the type matter, which, in the original, was set in a range of type running from 10- to 36-point. Note the remarkable sharpness of the type throughout; rubber plates molded from type forms are, for all practical purposes, exact duplicates of the original.

The rubber plates were hand-engraved and the type forms were molded in rubber and "stripped" in position on the printing block by the Process Rubber Plate Company, a concern in Chicago.

Questioned regarding relative costs of molded plates and electrotypes, Gradie Oakes, head of the Process company, countered with a question: "What *are* costs of electrotypes or photoengraved halftones?"

The interviewer volunteering no answer, Mr. Oakes continued:

"I get tired of having this question put to me, because electrotypes and engravings are sold on such a varied price basis that such a question cannot be answered without qualifications. I know men who are buying metal plates at 50 per cent less than scale price—and that is why I won't sell my products on a 'cheap price' basis. I sell them on a quality-service basis, because rubber plates can be run with metal type, or zincs, or with other metal cuts, and will stand pressure longer and require less make-ready than metal plates. They will easily print more than 100,000 impressions. Moreover, rubber plates can be run on any kind of stock, which is a decided advantage for present-day producers.

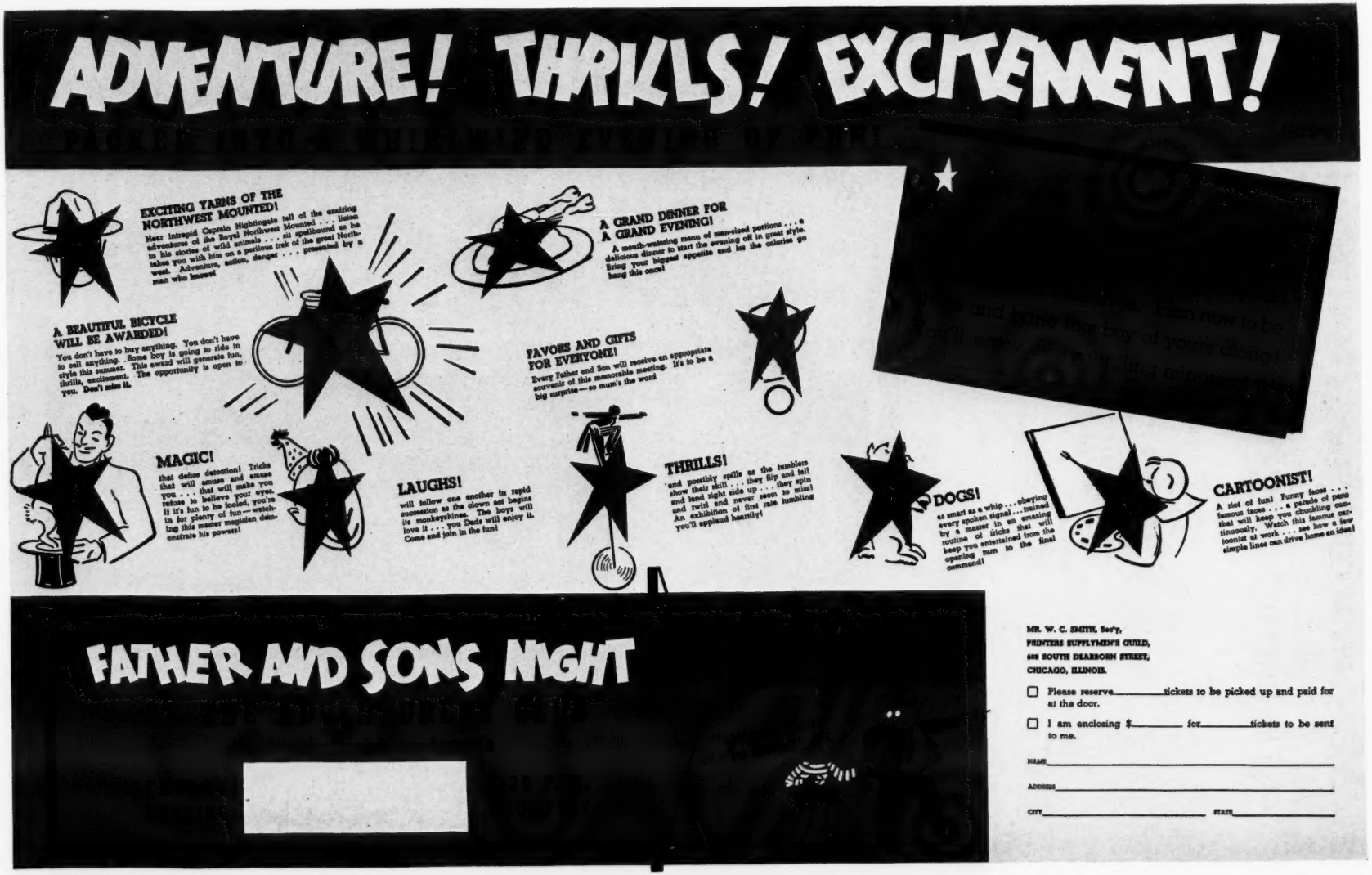
"Prices depend upon the same factors that govern prices for photoengraving or printing jobs—time required for producing the work, and the quantity ordered at one particular time."

It is not the intention to go into the subject of rubber plates in this brief review, but to refer to the newer developments, and to point out that other developments are in an experimental stage. THE INLAND PRINTER has published numerous articles on the subject, and will publish more of them, because various manufacturers are turning to rubber plates to obtain decorative effects instead of using other processes. One of the latest effects is obtained by printing a white ink on transparent paper, giving the optical illusion that a die-cut design of open lacework has been utilized, whereas, the whole sheet is of the same thickness and substance because no actual perforations have been made in the stock.

The job reproduced on the opposite page marks the practical application of the "stripping" methods so much used in the photoengraving industry, when it is desired to have solid type matter run with pictorial illustrations. Here, the entire form is of rubber. But these type-high rubber blocks can, in turn, be run in the same form, when desired, with metal halftones, zincs, monotype, foundry type, or slug composition, without any difficulty.

Note how effectively the job has been illustrated, without restriction on the artist's efforts. Professional rubber-plate engravers can reproduce an artist's sketches with remarkable fidelity. And certainly the molding of the type itself leaves little to be desired.

The synthetic rubber employed in making both the engraved and molded plates is of such a nature that regular printing inks are used for the presswork. Such plates also can be washed with the regular cleaning fluids or benzine without being in any way adversely affected.



Rubber plates are proving their worth to the printer. Here's a job (22 by 14) done with hand-engraved and molded rubber plates combined!

Plant Modernization Reduces Steps and Lays Out Shortest Routes

PLANT MODERNIZATION is a rather intriguing subject to progressive printers, and frequent inquiries regarding procedure and plans are received by this journal. While it is obviously impossible for the editor to furnish specifications for individual plants, it is possible to indicate trends and make suggestions that should be generally helpful.

What is the underlying scheme of a good modern floor-plan layout? To illustrate what it is, we have taken a hypothetical plant (diagramed below) and revamped it as shown in the diagram on the opposite page. The purpose of the revision, needless to say, is to cut production costs. The entire new layout of the shop is planned with that end in view.

The plant that we are imagining—a plant handling letterpress work exclusively—contains the following equipment: One new composing machine, with quadder and mixer; one old composing machine, without quadder and mixer; one four-roller flat-bed cylinder press, with automatic feeder; one four-roller flat-bed cylinder press, open; two cylinder job presses; one automatic platen press; two platen presses, open; one power paper-cutting machine; two stitching machines; and one folding machine. (See Figure 1.)

This equipment, let us suppose, is in a concrete building with solid cement floor (no basement), 70 by 50.

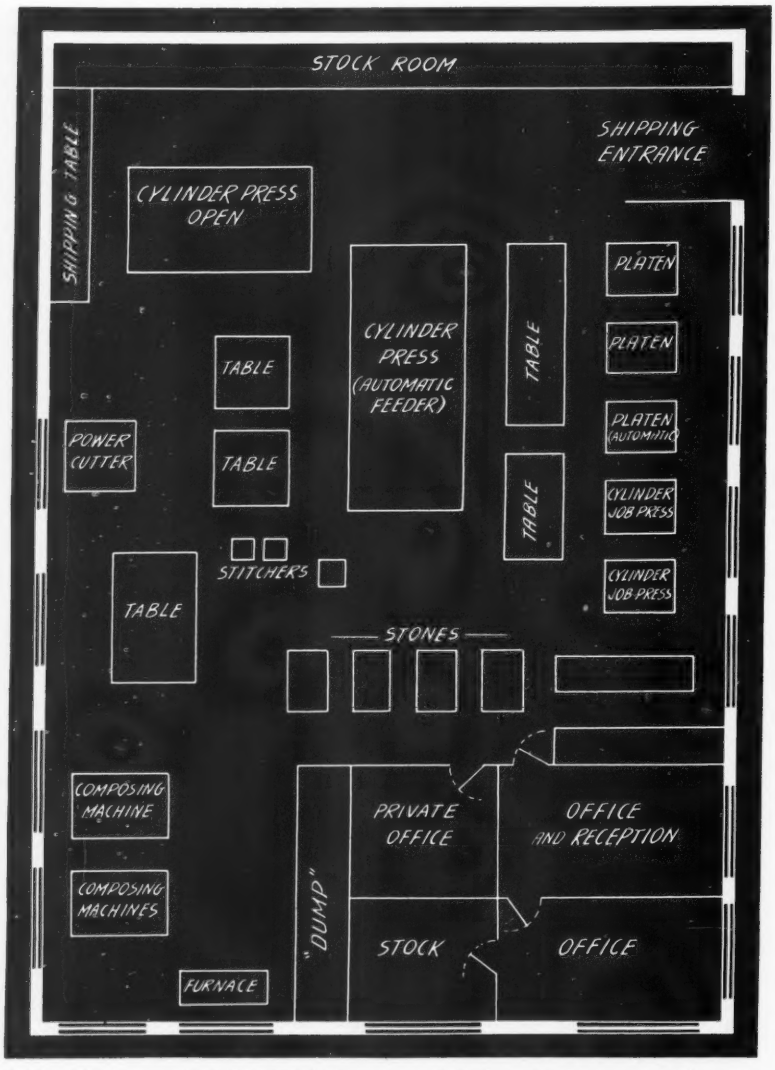
To keep cost of production at a minimum by means of wise floor-plan layout, it is necessary not only to have the proper type of equipment, but to have it so arranged that the workers can produce jobs and move material when received, in process, and on completion, most economically. The workers should not have to make unnecessary steps, and materials used should travel *the shortest possible route.*

In producing jobs and moving materials, it is of the utmost importance that the shop be very well lighted. Equipment should be arranged to get all possible daylight, and the artificial lighting should be the best.

It is also very important that the temperature of the shop be around 75 degrees, with humidity around 50 to 60, and that the shop be well ventilated to minimize effects of adverse atmospheric conditions.

Production itself, in various stages, is largely dependent on efficient transportation. In the printed message itself, "getting the big idea across" is transportation of a sort; and all that art and science can offer in the way of help is really some form of transportation. In the final analysis, all divisions of industry might be classified as various forms of transportation; and, under this arrangement, transportation might be said to be the greatest of all industries. Transportation is vital.

Efficient transportation is the most economical travel between two points. This is not necessarily always the shortest route: a water-level route may be more economical than a shorter route with heavy grades. The main purpose is to move the goods on time and with least cost. Even in intangibles, the idea of the best route flashes out: "Brevity is the soul of wit."



Taking this plant as a basis, Mr. St. John has revamped the floor plan for greater efficiency, as shown in blue-print on the opposite page. The equipment dimensions are only approximate

***While no fool-proof system for getting things done swiftly and right in a print shop has yet been devised, careful planning of the plant layout will do much to facilitate economical production. Principles of modern floor plan told • By* EUGENE ST. JOHN**

With brevity as our cue, we enter the plant from the sidewalk side and pass through the offices to the corner where the composing machines are located. An efficient exhaust fan or blower should be placed above the furnace to remove the fumes. The proof press, saw, and other accessories should be close to the composing machines, with the stones and the superintendent's desk nearby. All proofs of galleys should be read, corrected, and revised before makeup. It is very important that the metal be right and used at correct temperature, and that the composing machines be kept in correct adjustment so that slugs are produced that can be locked up and printed without waste of time.

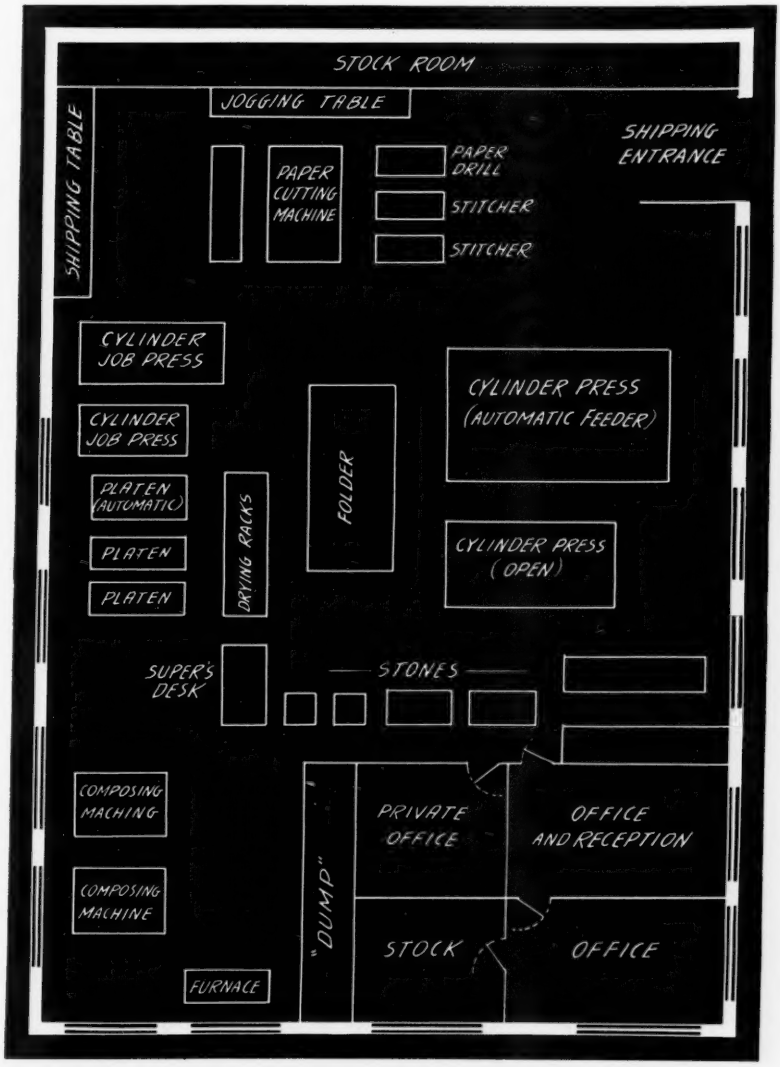
Modern lockup material—such as metal furniture, direct-thrust quoins, electrically welded steel chases, and so on—is needed at the important stage of preparing the forms for the presses. A modern proof press helps to get a revise that clears the form for the press.

Among ideas that save steps is the pivoted arrangement of tiered trays, each tray containing compartments for assorted sorts, quads, and the like, the base resting on swiveled castors so that the six-feet-high storage rack can be moved about as needed, as well as turned on the pivot. These movable and pivoting trays have great capacity, and they save much footwork and reaching, climbing, pulling out and pushing in of containers, since the sorts are all in the open compartments and at the finger tips. The capacity is ample to allow more than one worker to use the sorts reserve at the same time without interfering with each other. The same type of equipment can be seen in hardware stores in the form of convenient storage racks for assorted nails, screws, and other small objects.

Modern metal form racks are also located near the stones. The larger stones are nearer the large cylinder presses, and the smaller stones nearer the small cylinder and platen presses. Form trucks make for safe moving of heavy forms quickly, and if most of the forms are heavy, a form rack lift for lifting the forms off of the stone, on to press, and *vice versa*, is wise.

All jobs should receive position, or typographical, okay before the make-ready, and all jobs should have the final okay before starting the run. It is a good habit to preserve both okays, and to mark on the final one the number of copies required when starting the run and setting the press counter, checking this number with the press counter when the run is off. In many shops, it is the practice to have a new form at the press waiting for the end of the run on the old form.

The large cylinder presses should be located with feedboard end near the door, with unobstructed passage way, through which stock is received, for much of the stock for these presses goes directly from the paper-dealer's truck to the press, on skids or in cases or wraps, without stopping at the paper-cutting machine for cutting or trimming. Still, the cutter should be near for convenient handling of such large sheets as must be cut. It is the present custom to carry scant stock of



Revised layout of shop shows equipment arranged for more efficient "transportation" of goods. Objective is to move the goods on time and with least cost, usually over shortest route

paper to be printed in a single color. Thus the paper dealer, in a manner of speaking, operates the stock-room for the printer, and therefore the passage from the paper-dealer's truck to the large presses should be short and unobstructed. Wooden platforms off the floor should be near by for stacking stock when necessary.

Presumably there are windows at the feedboard ends of the cylinder presses, with a passage between the automatic feeder and the wall. On the wall between windows, brackets holding rolls of oiled manila tympan paper can be placed, and against the wall collapsible marking-out boards can stand. In the passage are the make-ready tables on swiveled castors, with drawers under the tops holding tissues, folio, cassava paste, overlay knives, and the smaller tools used by pressmen, other than those in the press kit, including oil stones and India stones. The tables are easily moved when necessary for free passage of stock to the nearby presses.

The cylinder presses are best fitted with reload continuous feeders for long runs. Whether a job should be fed by hand or automatically can be calculated on the basis of a half-hour for setting the automatic feeder, on the average, allowance being made for better performance at higher speeds, medium-thin papers, and larger sheets by the automatic feeder, and probably better performance by hand on stock difficult to feed, at low and medium speeds, when obstacles not overcome by dexterity alone are encountered.

The cylinder presses should deliver to the center of the room onto trucks on plastic wheels, close to the folding machine, stitchers, paper-drilling machine, and paper cutter.

To save unnecessary handling and moving of stock, the present trend is to discard all tables not needed, substituting trucks on plastic wheels. The smaller trucks are on swiveled castors, and can be pushed or pulled about freely without creating steering problems. Those trucks used to move the cut and squared and other smaller sheets of stock from the stock-room and paper-cutting machine to the job cylinder and platen presses, carry three-sided boxes with two or three shelves, the top of the box being about five feet from the floor. The stock man or paper-cutter operator places the stock on the shelves through the open side of the box, and an assistant can easily push or pull the truck to the job cylinder or platen press automatic feeder or feedboard. No time is wasted in stock-room or at cutter in placing stock on a table before placing it on a truck; and, again at the press, the stock is moved from truck to feed table or board, saving the time and space wasted in placing stock from a truck onto a table. The stock, incidentally, is saved from the effects of the two eliminated handlings. The completed prints are trucked to the folder, stitchers, paper-cutting and drilling machines, or shipping table, all other tabling of stock being eliminated, except when it must be padded or go into a drying rack.

The job cylinders and platen presses also deliver into the center of the room, the former onto trucks. Completed prints from the platen presses are placed directly on the box trucks, which carry them to machines for further operations, or to the shipping table. If a job is to be stitched, it goes on a box truck to one side of the stitcher. Another box truck on the other side receives the work as stitched. This truck takes the work to the right of the paper-cutter operator. Another box truck at his left receives the trimmed work and carries it to the shipping table.

'HOLD ON!'



(the salesman at least can get attention)

The people to whom you send your printed matter have many other things to think about besides what you are trying to tell them or sell them. How necessary it is then, that your printed matter not only gets but holds their attention and makes a "memory impression" that in turn will become a buying impulse . . . Does the printing you are now using create "BUYING IMPULSES"?

Copy from Clark's Reader, *Clark Printing House, Incorporated, of Philadelphia. The illustration courtesy of Raymond C. Dreher*

It is obvious that by arranging the equipment to hold the travel of materials at a minimum and to facilitate this travel by discarding tables wherever possible and using trucks, the passage of work through production will be speeded up, with a saving of labor, space, and material otherwise spoilt by handling. A job ticket accompanies the form and stock for each job from office to the super, the composing machines, stones, presses, the bindery machines, and the shipping clerk; and it is returned to the office when the job leaves the shipping table on a truck on its way to the delivery truck at the shipping entrance.

Tied up with expeditious production, and without which it is not fully effective, is careful planning and preparation. Included in this division of production are choices of method or process, paper, ink, arrival of materials on time, utilization of group and other arrangements of forms, premakeready, and every known device that facilitates production. Some one in every plant—production manager or super—should visualize each job on receipt of order, and through every step in its production, and make sure that it is planned, prepared, and routed to best advantage. Indeed, such an executive can be of great help to the salesman in obtaining orders. The old custom of waiting for orders, making out a job ticket, turning the ticket over to the shop and forgetting it is not in keeping with modern production methods which require intelligent planning, preparation, and production, coupled with constant vigilance to avoid errors, waste, and inefficiency.

The present trend is to order printed matter as late as possible without interfering with delivery on time. This necessitates speeded-up production; and if delivery is to be made when promised, a feature of service becoming more important with the passage of time, continuous vigilance, coupled with alert planning, preparation, and production is needed to avoid errors, spoilage, and waste.

No fool-proof system has yet been devised to take the place of the intelligent human element in getting things done swiftly and right.

From time to time The Inland Printer has reported on, and illustrated, the various advertising campaigns conducted by organized groups of printers to the end that fellow citizens might better appreciate the printing industry as an economic factor of constructive value to the community.

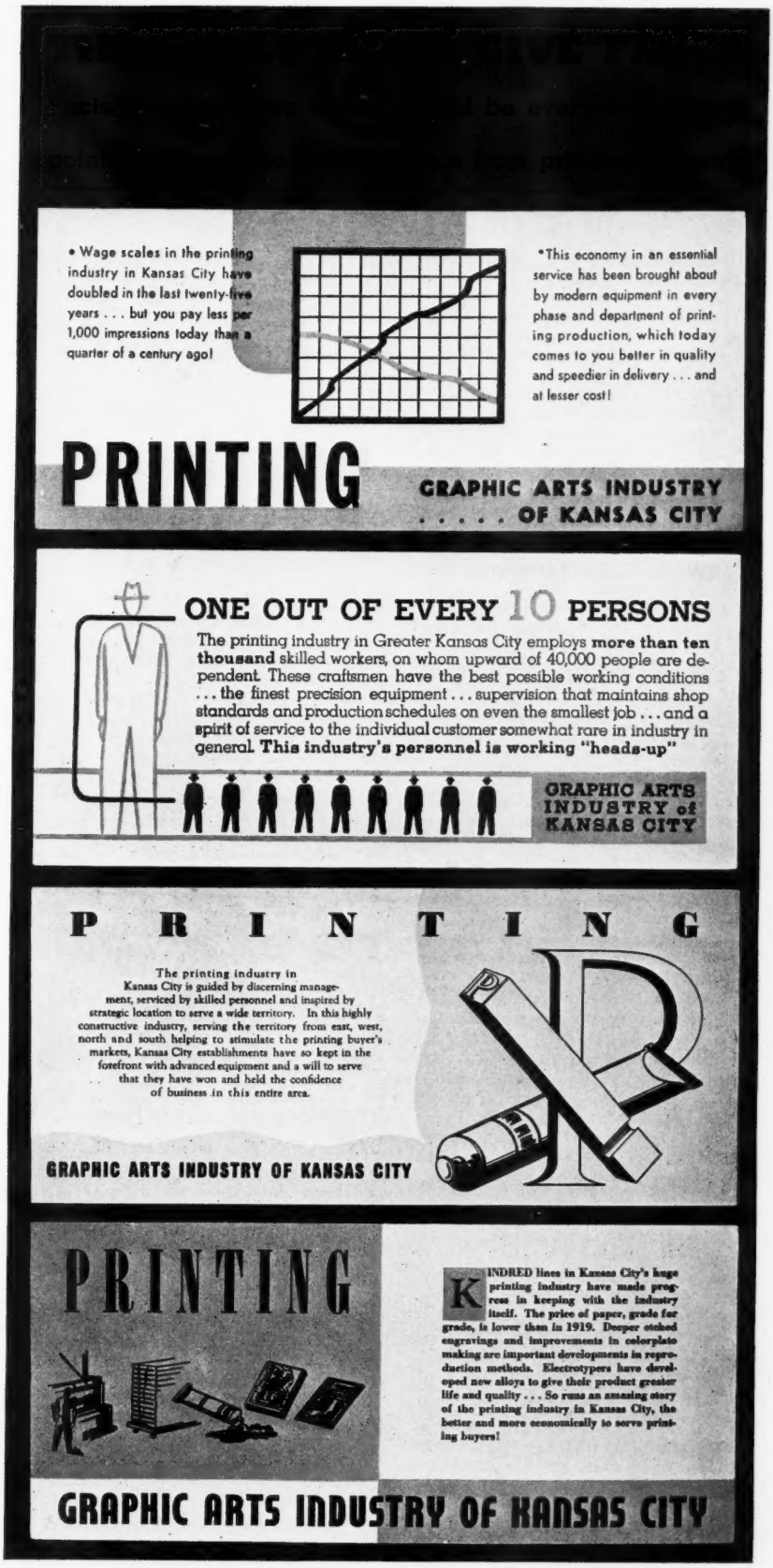
It is a pleasure to report on another fine campaign of this nature, and to reproduce four of twelve blotters in a current series. We believe recipients of these messages will be forcibly impressed by the facts presented—facts about the printing industry which should be every-day talking points of the men and women deriving their livings from the industry. There is no apology in the messages. They state facts—facts which any-one can check if so disposed. At the same time, it is obvious that the points made are points which will promote profits both for the industry itself and for the industrialists and merchants it serves.

One of the aims of the campaign is to promote coordination and cooperation between all branches of the graphic arts. Points that are stressed and illustrated, therefore, include those relating to a wide range of producers—ink and paper houses, bookbinders, roller manufacturers, steel and copperplate engravers, boxmakers, advertising photographers, and so on.

This campaign, according to Oliver Wroughton, secretary-manager of the Graphic Arts Organization, of Kansas City, Missouri, is financed by thirteen printers, each agreeing to pay the cost of one piece of copy and layout, and to produce it. (In one instance, this responsibility is divided between two printers.) Plates were furnished by photoengraver members of the association; electrotypers agreed to make duplicates; and seven paper houses are furnishing the blotter stock in turn until the campaign is completed.

Sixty-two firms are assisting in the distribution of these blotters, enclosing them in invoices, statements, and various outgoing packages.

Especially timely are such campaigns, for during the next year or so the general public will be definitely "printing conscious" because of the forthcoming celebration, in 1940, of the five-hundredth anniversary of Gutenberg's famous and invaluable offering.



House-Organ Parade

Reviewed by ALBERT E. PETERS

ONE MORNING, when the rain was sweeping in across Lake Michigan and we didn't care whether we ever saw another house-organ or not, Miss Griggs came in with one, and held it up, and said, "This is different." (K.D.G., who intercepts the mailman in this office and distributes his hopeful burden to the proper parties, has probably scrutinized more printed matter, from all quarters of the globe, than any three postal inspectors combined.)

Challenged by this statement, we glanced sourly at the offending paper and ink, and reluctantly conceded that "different" *was* the word for it. Across the pink cover a flock of purple imps were cavorting. Their objective was a large barrel, which they were endeavoring to open with the aid of brace-and-bit, maul, hatchet, hack saw, and lever. A sign on the barrel said: "Do not look inside—contents nonsense." And so before we knew it we were reading the April Fool issue of McCormick-Armstrong's *IMPressions*—all sixteen goofy pages of it.

"Contents Nonsense"

First there was an exhibit of "Verts" ("Extro" and "Intro"), with stuffed and mounted specimens, accompanied by a burlesque article on salesmanship—"Snare 'em Scientifically." Then there was a fine bit of spoofing of the public-opinion polls, illustrated with a Rube Goldberg contraption called the "Pollmeter." One page was devoted to a new, flexible "Contra-Spanding" type, which contracts and expands to meet any need—"a panacea for the lazy copywriter" and for "copywriters whose terminal facilities are lacking."

The center spread carried more imps and a large sign board on which they were painting a pertinent (or impertinent) message: "I'll not fool you! We do a devil of a lot of devilish good printing," signed—"The Printer's Devil." There was a page devoted entirely to a clown's face, printed in purple and black. Didn't mean a thing.

That hole punched clear through the issue didn't mean much either. ("This hole is exactly $\frac{5}{16}$ of an inch in diameter . . . we do it well or not at all.") Adding to the joyous abandon of the thing was the two-toned paper used throughout—gray on one side, printed with green ink, pink on the other side, printed with black and purple.

Reason for Foolishness

The above items, added together, made a highly diverting potpourri of foolishness—foolishness based on a shrewd sense of advertising strategy. For the McCormick-Armstrong Company, of Wichita, Kansas, doesn't fire ammunition at random or in the dark. *Impressions*, its excellent house-organ, is always under control at all points, even when it appears to give way to "naive abandon." Here's the prefatory note to the April Fool issue: "Never stiff, never formal, but always interesting, friendly, and conservative, *Impressions*, for the first time in the thirty-eight years of our history, takes off her shoes and lets her hair down in a sort of naive abandon with the hope that you'll enjoy this, her first 'All Fools' Day' number."

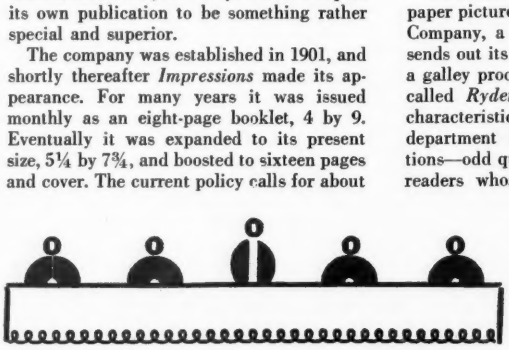
All-around Representative

The whole issue is packed with humor of a superior brand, but it isn't clowning just for the sake of clowning. It's the result of an intelligent editorial policy which keeps the publication fresh and unpredictable. It's the "change of pace" principle (which we touched on in this department in April).

Seeing this prime example of it reminded us that *Impressions* had been making a favorable impression on us for some time, and that a few words about the slick job it is doing would be in order.

McCormick-Armstrong produces fourteen individual, tailor-made house-organs for various customers—the fourteen having a total circulation of 135,050—so you would expect its own publication to be something rather special and superior.

The company was established in 1901, and shortly thereafter *Impressions* made its appearance. For many years it was issued monthly as an eight-page booklet, 4 by 9. Eventually it was expanded to its present size, 5¼ by 7¾, and boosted to sixteen pages and cover. The current policy calls for about seven issues a year. The aim is to make them seasonable and representative examples of contemporary work.



"Ladies and Gentlemen—!" This ingenious "typoddity" appeared in a booklet designed by Fred Michel, a member of the Apprentice School, Government Printing Office, at Washington. The speakers' table, indeed!

In its promotion material, the company stresses the fact that it is not exclusively a house-organ concern. In addition to regular commercial printing, McCormick-Armstrong does lithographing, book printing, and designing. It has a large mailing department and supplies classified and general mailing lists. Its creative services include limited campaign planning, design, layout, illustration and copy for catalogs and advertising literature. *Impressions* does a thorough job of promoting the entire works.

About a year and a half ago the McCormick-Armstrong staff worked out a "house-organ score sheet" and invited house-organ editors all over the country to submit specimens for analysis. (The idea was conceived by Oliver Buswell, now a McCormick-Armstrong account executive, formerly a house-organ editor.)

The purpose of the survey was to discover, if possible, what weaknesses were most prevalent and just how good some of the "best" house magazines really were. One hundred large organizations in this country and Canada were invited to coöperate by submitting three consecutive issues of their publications. An elaborate system of scoring was worked out, and ratings were obtained by summarizing and averaging the scores on all points.

There is not room here to list the points, which were grouped under three headings: physical characteristics, editorial qualities, and intangible qualities (the latter including "personality," and "purpose, general appropriateness"). It is interesting to note, however, that the prominent deficiencies, both in extent and number of instances, as revealed by the ratings, were in attention value, reader interest, timeliness, typography, illustration, and cover design.

"The first three of these deficiencies," commented *Impressions*, "suggested that they may be due to the fact that publications are too frequently edited from the *company* point of view rather than from that of the reader; the 'urge to sell' eclipses realization of the necessity to arouse interest and *urge to buy* in the customer's mind."

Short Straws and Squibs

Columnists being very much in the newspaper picture these days, the Frederic Ryder Company, a typographic outfit in Chicago, sends out its monthly mailing in the form of a galley proof of a humorous "column." It's called *Ryder's Digest* and it has all the characteristics of a regulation newspaper department in which humorous contributions—odd quips and verse—are printed. To readers whose contributions are accepted and published, Mr. Ryder sends a linotype-slug paperweight on which the contributor's own name appears. . . . Printers could profitably borrow a few tricks from *The Columbian Crew*, lively news-and-views publication of the Columbian Rope Company, Auburn, New York. Swell job of picturing the product in action. Dramatized to the hilt. . . . We liked that article that Bob Miller, son of Elmer W. Miller, of Cincinnati, wrote for the Thirtieth Anniversary Number of *Brevities*, house-organ of the Elmer W. Miller Company. Bob, a twenty-one-year-old college senior, gives a good picture of his father's business career. It's sincere, human-interest copy, the kind that sticks in your mind. . . . Typographic and editorial variety distinguish *The Prow*, issued by the General Printing Corporation, of Fort Wayne, Indiana. Always shipshape. . . . And if you want the Professor to comment on your *own* house-organ, send along a few copies. . . . We thrive on printers' advertising—and so do printers! We betcha!

Specimen Review

By J. L. Frazier

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

WENTWORTH INSTITUTE, of Boston.—Congratulations to all on the expert handling of the "Specimen Book of Typography and Printing." Typography throughout is excellent, conservative in layout, yet impressive. Presswork also is top-notch. Indeed, the product, so far as craftsmanship is concerned, is good enough to have come from a commercial plant of the "super" class. Of course, Professor Mansfield and his boys deserve equal credit.

WISH PRINTED ADVERTISING, of Los Angeles.—Your latest blotter gives us a chuckle. There's nothing particularly unusual, of course, in showing your little trade-mark character, "Wish," panning for gold. What *is* unusual is the way you've presented the gold in the miner's pan—actually having glued a small cluster of gold flakes (the kind that are used for Christmas decorating) at the proper spot on the cartoon. This stunt really "sparkles"!

METROPOLITAN PRINTING COMPANY, of Portland, Oregon.—"Printing In Modern Industry,"—a mailing folder, designed by Ormond Binford, is modern looking and impressive. While layout is good the best feature is the stock—a deep salmon-colored paper with hand-made characteristics including deckled front edge. With printing in strong blue and yellow for some of the display and the ornaments, with type black, the effect is so colorful none, we're sure, will pass it without reading. Keep up the good work.

SOUTHWEST PRINTING COMPANY, of Dallas, Texas.—A blotter that has a grained-wood appearance is rather a novelty, and we think your recent blotter, carrying a calendar panel and the heading "Repetition Makes Reputation," is noteworthy. We don't know whether you printed the "grain" effect yourself or secured it ready-printed from a blotter house, but it's eye-catching. The wood-grain pattern is printed in brown on India-tint blotter stock. Even the knot-holes are there!

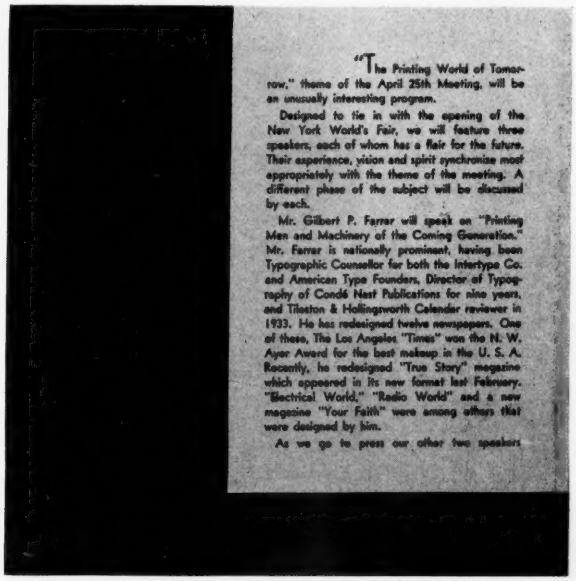
W. J. STRICKLIN COMPANY, Florence, South Carolina.—Your use of your business card, positioned at an angle in the upper right-hand corner of your letterhead, for correspondence with your clients is unique. It has attention value, especially because of your use of a tinted background to indicate the size of the card; and it also serves as an illustration of your type message to the left of the card—"Printing of character and distinction will help you build prestige, add to your sales, and increase your profits." Doubtless your use of this design and message, first in blotter form and then on a special letterhead, will help you to build prestige for your own printing business. We're glad to see this enterprise.

IRWIN L. BOGIN, of Newark, New Jersey.—"A Note of Appreciation," enclosure, is not only of interesting and striking layout but something any printer could use to decided advantage. One might be enclosed with every invoice or package of printing. For the benefit of other readers, we quote the text beneath the head: "Our craftsmen enjoyed producing this printing for you. We feel confident that you will find every detail perfectly keyed with your own ideas. Appreciatively, we are looking forward to serving you again." This is followed by signature, address, telephone number, and slogan. While the item is attention-compelling and interest-arousing, we might suggest that you guard against a tendency to introduce rules and ornaments to an extent which handicaps the type.

STANDARD REGISTER COMPANY, of Dayton, Ohio.—There is no question but that you understand the principles of attention value in the preparation of a brochure bearing the story of your firm and its products in text and pictures. You should cash in nicely on your decision to adapt the makeup of a popular national magazine, *Life*, for you have done a splendid job. Not only on the cover, but on the inside pages as well, you have carried through the format idea. Calling it *View* and subtitling it "Picture News of Progress in Continuous Business Forms Production" were further extensions of the presentation motif. The thirty-three halftone pictures on the eight pages give one an excellent idea of your business and the way in which it is carried on.



Sparkling cover (6½ by 6½) of Young Printing Executives' publication. Printed orange, blue, and black, on white; laminated for gloss


"The Printing World of Tomorrow," theme of the April 25th Meeting, will be an unusually interesting program.

Designed to tie in with the opening of the New York World's Fair, we will feature three speakers, each of whom has a flair for the future. Their experience, vision and spirit synchronize most appropriately with the theme of the meeting. A different phase of the subject will be discussed by each.

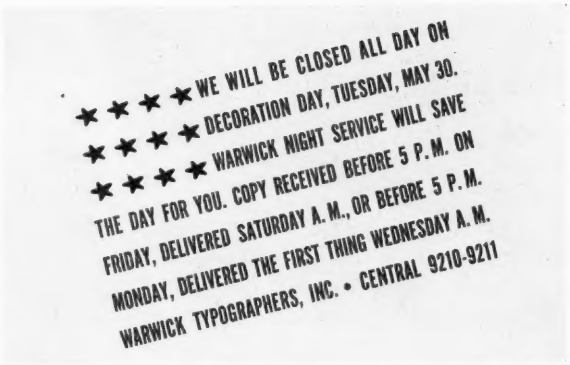
Mr. Gilbert P. Farrar will speak on "Printing Men and Machinery of the Coming Generation." Mr. Farrar is nationally prominent, having been Typographic Counsellor for both the Intertype Co. and American Type Founders, Director of Typography of Condé Nast Publications for nine years, and Tilleston & Hollingsworth Calendar reviewer in 1933. He has redesigned twelve newspapers. One of these, The Los Angeles "Times" won the N. W. Ayer Award for the best makeup in the U. S. A. Recently, he redesigned "True Story" magazine which appeared in its new format last February. "Electrical World," "Radio World" and a new magazine "Your Faith" were among others that were designed by him.

As we go to press our other two speakers

Left inside page of Yippies, *black on white, with orange tint bleeding at left and bottom. (Right-hand pages have solid orange-tint over all)*



Mailing card (8¼ by 5¼) printed light green and black on India-tint stock. Good copy, shrewd illustration; one of a worthy series



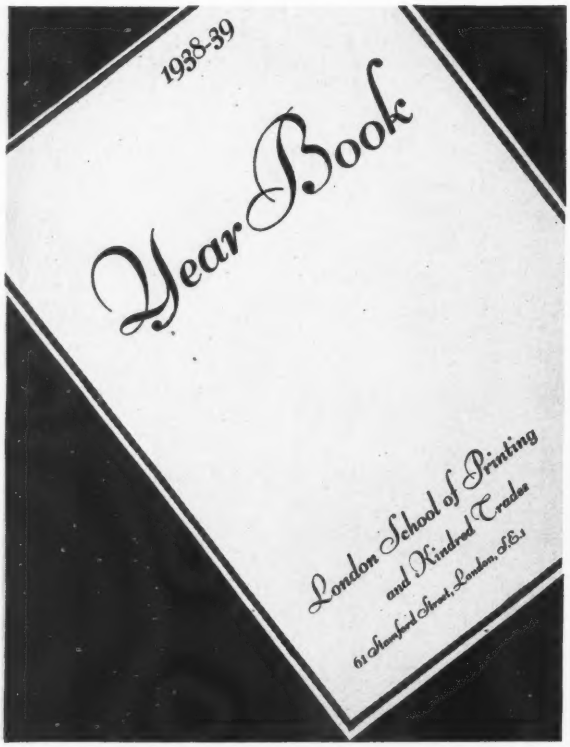
Simple but outstanding announcement by an outstanding St. Louis typographer. Stars are blue and type lines red. The stock is white

THE WASHBURN PRESS, of La Grange, Illinois.—Why don't more people make use of the idea of getting a three-color effect with only two colors? Your little red-white-and-blue folder (5⅜ by 3) for La Grange Post Number 41 is a good example of how to provide extra punch inexpensively. A one-inch strip of red runs across the top, a one-inch strip of blue across the bottom, and a one-inch strip of the stock (white) shows across the middle. Display lines on the red and white strips are printed in blue; the blue strip at the bottom is a reverse plate, and therefore shows the display line in white. Added effectiveness was obtained by die-cutting a "notch" at the right-hand side of the cover only, which gives it a pennant-like appearance.

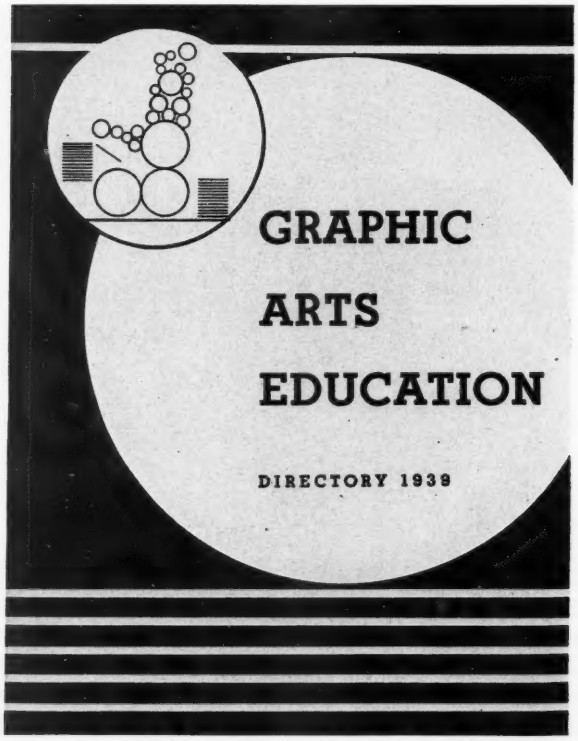
SOUTHWEST PRINTING COMPANY, of Dallas, Texas.—We were interested to see that 9½-by-12 motto card, "Gentle Deer, Snarling Wolves," which you printed on paper that looked like wood veneer. This stock is appropriate to the outdoor message, and you have added to its effectiveness by printing the illustrations of the deer and the wolf on solid green tint blocks which stand out fresh and cool from the wood-like surface of the background. Enclosed with this interesting mailing is a business-reply card, advising customers and prospects that a layout and cut service is available—"The Encyclopedia of Ideas" serving as a basis. (The "Encyclopedia," available to printers, was reviewed in THE INLAND PRINTER for December, 1938.) We commend your enterprising attitude which is apparent in both pieces.

SOUTHERN MASTER PRINTERS FEDERATION, of Nashville, Tennessee.—That program for your twenty-first annual convention, held in Miami, Florida, in June, is indeed an impressive thing—large, informative, and handsome. The light blue cover (9½ by 12) is charming, with its title in blue and silver, and its glassine outer cover, the whole tied with blue cord. The use of "stepped" deckle edges in color on inside pages is most attractive, too. Printing those convention days and dates vertically on the deckles was a good stunt, enabling the reader to open at once to any desired program. We'd expect a fine job like this, however, from your group, which has turned in a sterling record throughout the year. Congratulations, also, to the Southern Florida Printers Club, of Greater Miami, whose coöperation in connection with the convention is reported to have been excellent.

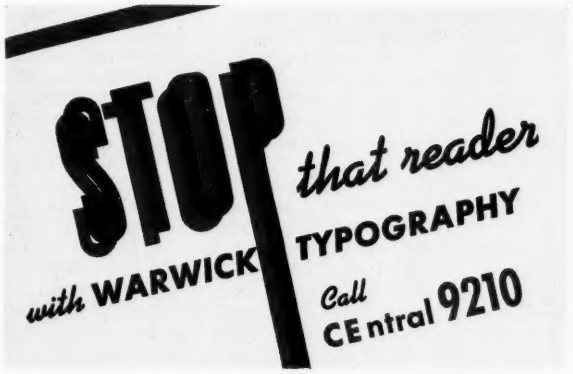
REPUBLIC PUBLISHING COMPANY, Yakima, Washington.—The fifty-four page book entitled "Tribal Days of the Yakimas," which you have published, is a worthy addition to the



Cover (8½ by 11) of 148-page annual issued and produced by the London School of Printing and Kindred Trades; in red and black



Cover (9 by 12) printed red and black; designed by Robert Armstrong for publication produced by printing-department students at Carnegie



Mailing card (7¼ by 4½) printed black on white, with the large cap letters printed out of register in red to give an emphatic shadow effect



Address side of another mailing card (9¼ by 5¾) printed blue and purple (type) on ivory stock. Skilful direction of attention to feature

literature of a race. It is as colorful as the history which is described in interesting text by H. Dean Guie. You have added novelty to it by printing on four different-colored stocks —even though this reviewer finds colored stocks of this nature a bit hard on the eyes. Perhaps a lighter shade would have improved the reading quality. The cover which you have used on the 8½-by-11¼-inch book is a striking example of how colors and stock can be utilized to gain attention. The mounted Indian warrior was also a wise choice for your cover cut. By using an orange-colored stock, you have provided a splendid background on which to print the illustration and title in black, blue, red, and yellow. The glossary at the end of the book was a helpful addition.

THE MODERN PRESS, of Decatur, Georgia.—Most unusual is that little (4 by 5½) French-folded message, "The Legend of the Dogwood." Because of the nature of the story briefly told on the inside pages, and because there is no advertising, other than your name and address on the back page, you undoubtedly will have many requests for extra copies. The fresh and charming effect of printing that scenic, all-over halftone in light green on pink stock must be seen to be appreciated. This treatment is definitely in keeping with the "dogwood" theme; in fact, it seems to augment it. Adding to the novelty is the fact that you have printed the text in dark green over the light green halftone (which forms the inside spread, and which is repeated as the bled background design of front and back covers). Admittedly, the green on green is not as legible as might be desired, but the text is short, the lines well leaded, and the total effect very attractive and unhackneyed indeed.

CLEGG COMPANY, San Antonio, Texas.—In designing and producing the annual invitation of the Fiesta de San Jacinto Association, requesting the recipient's participation in the annual "Pilgrimage to the Alamo" on the occasion of the laying of flowers at the shrine of Texas liberty, you have to your credit a remarkable and striking work of art. Everything about it is remarkable and striking: size, paper stock, artwork, type design, the reproduction of the painting of James Bonham by Harry Anthony De Young. One cannot help being emotionally stirred by such a combination of type, pictures, and text matter. The two-tone green cover, the miniature Texas-flag cuts, and the green binding cord all help to provide richness. The size—11½ by 15½ inches—makes it just about the largest invitation this reviewer has had the privilege of seeing. It certainly maintains that high level of craftsmanship already set by your previous invitations.

ADAMS BROTHERS SALESBOOK COMPANY, of Topeka, Kansas.—Your illustrated brochure, twelve pages and cover (4¼ by 8), in gold, brown, and black inks, commemorating your



Booklet cover (4½ by 8), black and gold on brown stock. Inside pages reproduced at right



A Venerable Art

The clever Chinese knew some of its secrets 2,000 years ago, but printing was not put on a practical basis until about 1439 when the immortal Gutenberg invented movable types.

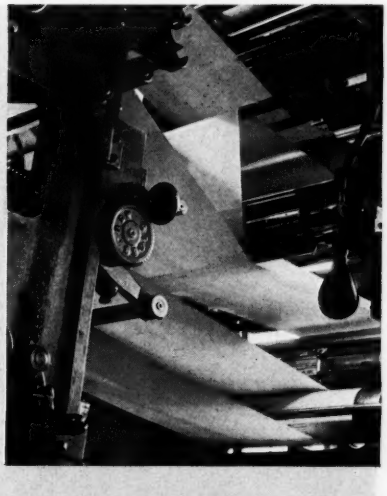
Spanish missionaries brought a press to the City of Mexico in 1540, our Colonial forefathers began printing at Harvard in 1638, and rugged pioneers established the first plant on the Kansas prairies in 1834.

Printing had much to do with the rapid development of our civilization during the past five centuries, but the process itself remained slow and expensive until modern geniuses made it a science as well as an art.

About the time that slug casting, stereotyping, and roll printing were beginning to increase production and reduce costs, a new specialized branch of the industry was born.

It was in 1881 that a young Canadian printer, Samuel J. Moore, first saw possibilities in the "Black-Leaf Check Book for Recording Retail Sales" as conceived by John R. Carter, a dry goods clerk in Toronto.

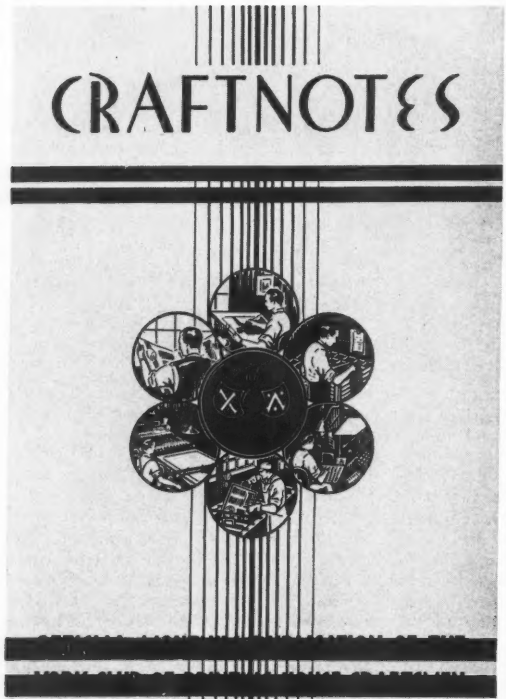
Moore & Carter built a small plant at Niagara Falls, N. Y., and produced the first real sales books—1,000 for a Detroit store—in 1884.



A Modern Science

It is a far cry from the wood-screw press of Gutenberg to this Twentieth Century robot which can print several webs on both sides in various colors, number, perforate, and assemble, all in one operation. Today's sales book machine is indeed a tribute to the heroes of our trade, who, for 500 years, have led us toward this Golden Age of Printing.

Facing pages in booklet of Adams Brothers Salesbook Company, Topeka, Kansas. Illustration is in tan and black; halftone and text in black; white stock. Clean modern type and layout



Cover (6 by 9¼) designed by Howard N. King; light green, silver on white leather-grain stock, conception of E. R. Colegrove. Artwork is by Ralph Althouse, of York, Pennsylvania

fiftieth anniversary—or as you title it, "50 Record Making Years"—is well done in every way. The references to the first two Adams Brothers (sons of Charles P. Adams, one of the cofounders) give the story an enlivening human-interest touch, besides indicating the continuation of family management and ownership during the firm's fifty years of history. The sectional picture of the web rotary press, showing how the modern press prints several webs of paper on both sides at one time, and the reference underneath to its being a "far cry from the wood-screw press of Gutenberg," constitute an effective bit of comparative historical presentation, linking the observance of your fiftieth anniversary with the forthcoming five-hundredth anniversary celebration of the invention by Gutenberg of printing from movable type.

THE GALLOP PRESS, of Chicago.—Your work rates a good grade in at least two respects. Your type equipment is well selected; smart, up-to-date, characterful faces predominate. Layout is interesting and striking, distribution of white space, with ample amounts informally allocated, being unusually effective. Your business card and blotter, "High Grade," are most interesting, though the type between the horizontal rules crowds them too closely, there being, improperly, less space between type and rules than between lines of the type. Letterheads for American Metal Toys and West Town Hardware and Supply Company seem scattered—and therefore lacking in unity—because the rules in color are broken at intervals for type. For example, it would be better if the horizontal rule in color on the first were continuous beneath the line instead of a length of rule, a word or two of type, and so on, forming the line. Spotty effects are disconcerting. The extended block letter sometimes used, as on your attractive business card, doesn't harmonize with types of more regular proportions, you'll notice.

rather too gray—due, it seems manifest, rather to photographs or engravings lacking in contrast than to faulty presswork. Makeup of the cuts, difficult with so many to handle, is admirably done, and the handling most effectively demonstrates the value of bleeding illustrations and utilizing the waste of space which margins involve. Layout of your folder, "Twenty-five years since we moved into our home," is also good. We feel that the display at the top of the title page is too weak in relation to size of page. If the light-face Kabel had to be used, the size should have been larger. However, the same size in medium or bold would be better. With page being narrow, this title could be set in four or five lines instead of three, and the shape of the group of lines would then conform with narrow proportions of the page. The text of inside pages appears neat, but, in the gray ink, the face which has fine hairlines is weak and a bit trying to the eyes. By closing up between lines, a larger size might have been used, but we're inclined to believe the larger size would be proportionately too big for the page, and appearance made less pleasing thereby.

UNIVERSAL ENGRAVING AND COPPERPLATE COMPANY, INCORPORATED, of Buffalo and Cleveland.—How to present a printed folder with dignity and real impressiveness is demonstrated by your mailing, "Annual Advertising Award for 1938." That separate outside folder of heavy terracotta stock, decorated only with your handsome gold, black, and red seal (an embossed sticker), serves as an imposing container for the 11-by-14 folder inside. The folder itself carries reproductions of a series of advertisements which gained a Medal Award in the annual competition sponsored by *Advertising & Selling*. The plates for these advertisements (Corning Glass Works) were made by you, and you have reason to be proud of your contribution to the success of the series. The engravings are of very highest quality. We like especially the way you have capitalized on the distinction that has come to you by virtue of your technical contribution. This piece of promotion is



● In this day and age when only one business in seven survives as long as ten years, twenty-five years is a long time to be in business, so it is with considerable pride that Superior celebrates its Silver Anniversary this year of 1939.

For a quarter of a century we have been setting type for printers in Toledo and in a large, increasing area, and many of those whom we have served for a long time know us by our work, by mail, or through the salesman who contacts them. In fact there are a considerable number of our out-of-town customers and friends who have never been inside our plant. Perhaps the fault is as much ours as theirs, for although like Mae West we've said "Come up and see us sometime," we've never set an actual date. Probably a lot of our customers and friends have said to themselves "Next time I go to Toledo, I'll stop in at Superior," but when the time came there wasn't any pressing reason, or they were in a hurry, or their errands took them elsewhere, and they just didn't get around to 118-120 North Erie Street.

Now there's a reason, or at least a pretty good excuse, so we're setting a definite date when we will be looking for you to drop in. Put a circle around Saturday, April 22nd on your calendar —the one on which you record your important engagements. Mark it in red, and don't let anything interfere with your plans for joining us at our Silver Anniversary celebration, starting at 12 noon and continuing as long as our guests care to stay.

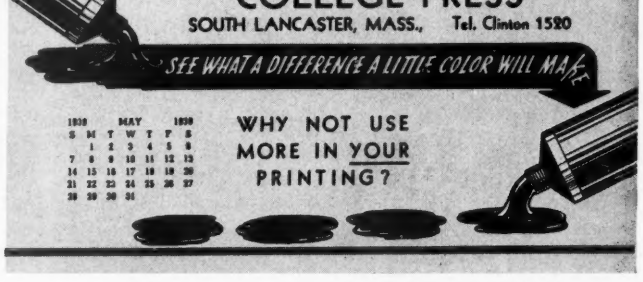
There'll be a buffet lunch, with the kind of sandwiches a man likes, and also something to wash them down. It will be completely informal, you won't need your soup and fish outfit at all. In fact we'll be in our working togs, because the entire plant will be in operation—not just an exhibition. You can see for yourself the new mechanical marvel, that cost us better than eight thousand bucks—the Model 30 Linotype that we told you about last month. We'll show you how it sets four sizes or faces or what have you on the same slug and all the other tricks it will do. At the same time you can see the rest of the shop, the printers' supply and equipment department, and get an idea as to how your jobs are handled.

It will be a swell chance to meet a lot of your friends and fellow printers, when there won't be any competition for jobs involved. You might even pick up a new friend or two during the day, and you'll meet the gang that works for you here at Superior.

Paul, Garry, Carl and Frank are asking all our friends and customers to come, but they have a lot of territory to cover. We're sending out informal invitations to all of you, but if by any chance your's should be lost in Mr. Farley's mail, consider this announcement in Type Tips as your special personal invitation to come to our Silver Anniversary Open House on Saturday afternoon, April 22, 1939.

When you get to Toledo, head for the corner of Monroe and Erie Streets—in the downtown section. Park your car in the parking lot at Ted's Hamburger Place on the corner. There'll be no charge for Superior's guests that day. Then proceed a few steps north to 118-

Page (6 by 9) from Type Tips, *issued by Superior Typesetting Company, Toledo, Ohio. Black on white; silver rules, tint*



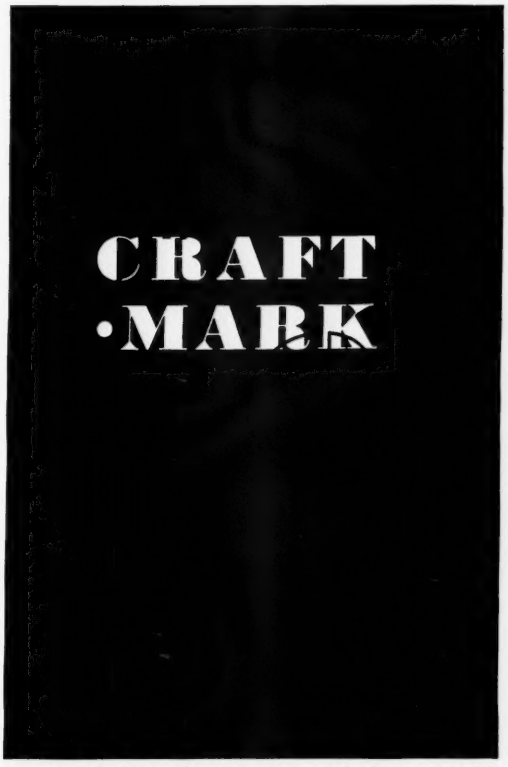
Original blotter had color spots in green, yellow, orange, and red (tube was red also). Type black, calendar-block blue, on light blue stock. Flashes at you!

dramatic and yet dignified; you turn the spotlight on the others concerned rather than on yourself, and thereby avoid any boastful appearance. But the superlative job your engravers have done is evident at every glance. This is "big-time" stuff. Incidentally, the printer of this folder deserves plenty of credit, too—Whitney Graham Company, Incorporated, Buffalo.

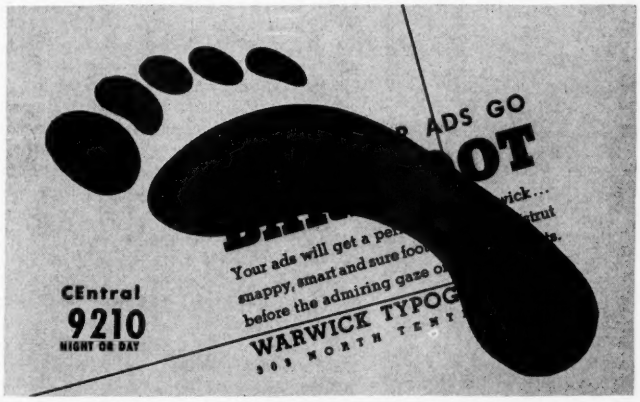
TUTTLE PUBLISHING COMPANY, of Rutland, Vermont.—"Tips for Printing Buyers" is a happy thought—especially when one reads on the first page that it is "estimated by the best authorities that as much as 25 per cent of the three-quarters of a billion dollars spent for printing each year is *wasted*. Over $150,000,000 is thrown away, principally because buyers of printing fail to study and give sufficient attention to the standards and processes of the paper, engraving, and printing industries, or fail to have the advice of capable printers." Thought-provoking facts, these—and a splendid introduction to the tips for printing buyers which will serve to cut down the tremendous loss. The thirty-two tip-packed pages carry such headings as "Stretching Your Paper Dollars," "Properly Prepared Copy Pays Its Own Way," "Make Your Layout Speak for Itself," "Watch Art Work and Engravings—They Have Big Appetites," "Cutting Bindery Costs," "Postal and Mailing Hints." The suggested references for collateral reading were a helpful thing to include, as was the printing of the chart of standard paper sizes and weights on the inside back cover. The 3¾-by-6¾-inch booklet fits nicely into the pocket or desk drawer of the printing buyer. If he's wise, he'll use it—and thank you no end.

JOHN FALKNER ARNDT AND COMPANY, of Philadelphia.—Your production of a notable house-organ for the Pennsylvania Hotels Association, titled, *Live*, distributed to guests of the 240 hotels participating, indicates how attractive printed advertising can be used collectively to promote good will toward a service rendered by each participant. Their size, 6 by 9 inches, makes them convenient for male guests to pocket for perusal on trains after they leave hotels, and doubtless many copies are carried to offices and homes, thus adding to the number of persons reached and influenced by your arguments in favor of hotel service, which, you indicate in your pictorial illustrations, includes food, comfort, safety, and convenience. Typographically, the twenty pages are attractively set: 10-point type on 12-point slugs, 13 picas wide, with illustrations interspersed. The use of the extra color (blue) for your headlines on a number of pages relieves the eye of the monotony of looking only at black ink, but doesn't make the booklet look flashy. It seems to us that with the large number of guests at hotels, your issue of fifty thousand booklets, quarterly, is much too small, as this number averages only about two hundred copies for each participating hotel.

THE SASKATOON STAR-PHOENIX, of Saskatoon, Saskatchewan.—With inside pages so admirably handled, it is greatly to be regretted that such bold and ugly type was used for the title on the cover; also that the lines are so crowded as to make the effect worse. The page starts off well, with the crest of the House of Windsor in large size printed in colors and embossed. The lines beneath by all means should have been set in some type of medium tone and of classical design, in sizes considerably smaller than the fat Broadway and the Slim Black or its equivalent. If these are anything, they are publicity types, effective (if anywhere) in slam-bang newspaper ads where punch is the essential, and there only for a few words. Besides, the two in a combination are not harmonious in shape, and therefore make inartistic what should be right esthetically. Too bad. Our only suggestion for improving the inner pages would be to have used a heavier body type, for the hairline face is rather weak in tone in comparison with the page border in purple and gold, and especially inasmuch as on some pages the type in black



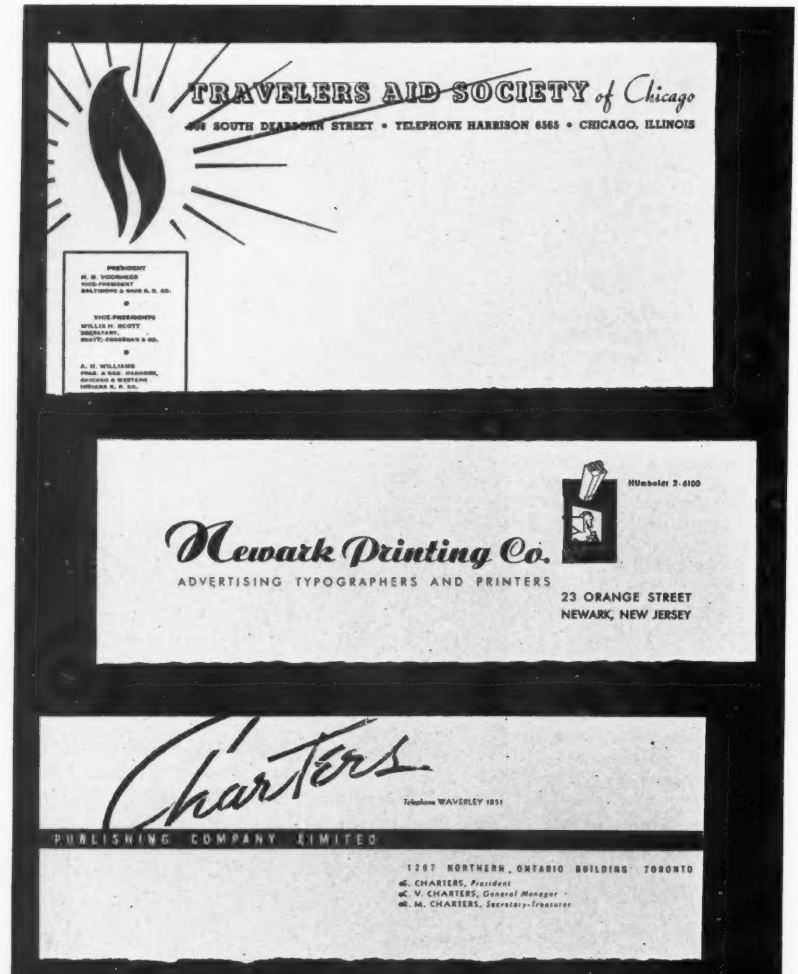
Cover (4¾ by 7¼) of house-organ issued by Cooper & Budd Limited, London. Reverse letters (white) on purple tint, black



Mailing card (8 by 5); dark brown type, phone number and rules in purple, footprint in light pink, on India-tint stock. This one's bound to catch the eye!



Cover of hard-bound booklet (6½ by 9½); design embossed in silver on blue leather binding. Celebrating the silver anniversary of the Baltimore Club of Printing House Craftsmen



Top: type black, illustration red; dramatic letterhead used in a worthy cause. Newark's smart heading is in two tones of green. Charters' is in gray, with reverse band and address in old rose. The Kramer-Bodine heading is brown on ivory stock, with horizontal type lines in light gray. Neely uses bright blue and black on white stock. White shows through part of clever monogram

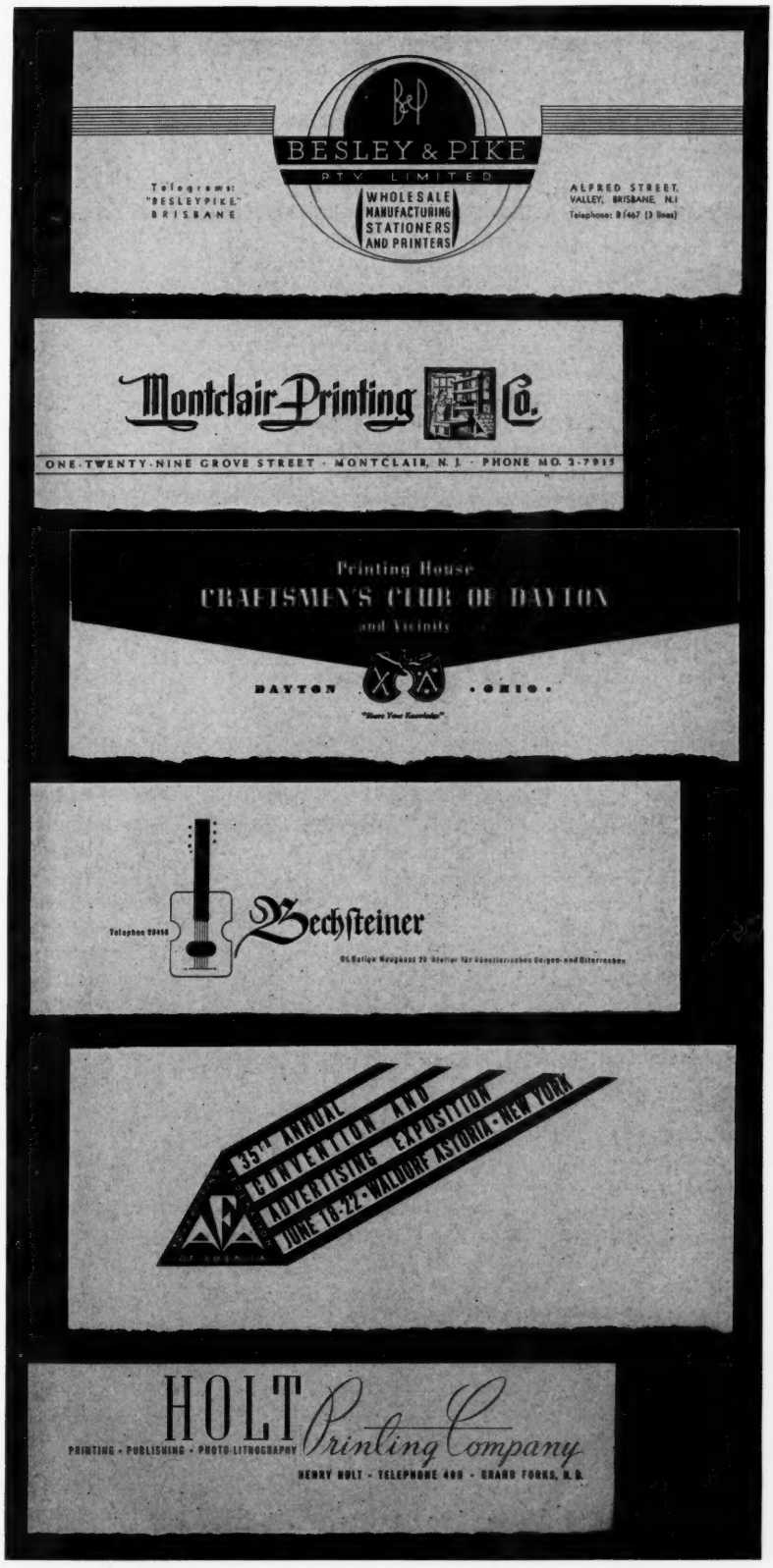
overprints a large line cut of the crown, which is in gold. Clarity of the type on such pages is handicapped. Presswork is excellent, and good paper also helps. The book has atmosphere in keeping with the occasion of the visit of the king.

THE UNIVERSAL PRESS, of Evansville, Indiana.—Smartest of the interesting and striking specimens you submit is that letterhead for the Dutch Door restaurant. Layout is characterful, suitably suggesting an exotic note, and charm is introduced by the unusual color in which it is printed on distinctive rough gray stock, a dull middle gray with a blue cast. The one-color composition would by no means be so effective if in black. This suggests the thought: Why is one-color printing so generally printed in black? Time required for washup on a platen press is a trifle which might well be charged to a printer's promotion. You missed a bet in handling the New Year's Eve Dance invitation. Circles in different colors, suggesting balloons, are overprinted by type matter in black—a swell idea. However, with so many balloons and so many changes from cursive to sans-serif in the display, the general effect is complex and the copy difficult to follow. A layout with balloons in margins—or one with fewer of them—would be preferable. Aside from the fact that so many lines of condensed caps make the title page unpleasing and hard to read, especially when so crowded, the Jeanette MacDonald folder is good, the layout of the title being interesting. Type, however, crowds the interesting rule and ornamental bands at top and bottom so closely that their value is largely sacrificed. If some of the space between the two groups of type were utilized below the upper and above the lower rules, which are in color, a decided improvement would result. Odd though it may seem, there's lack of unity despite the crowding, all due to so much space in the one rather central spot and so little elsewhere.

TYPOGRAPHIC SERVICE, INCORPORATED, of Philadelphia.—Your fine brand of self-promotion is so outstanding that we feel hard pressed for laudatory adjectives. It's a joy to see a concern doing things with such persistence and "finish." We have just examined your latest mailing, and will try to give a verbal description of it, although it's rather difficult to describe adequately. It's a Plastic-bound booklet (approximately 12¾ by 9¾) with a plain white cover which carries only your trade-mark, embossed in the middle. The binding is white, too, so that the major part of the cover is very chaste. Extending from the right-hand side, however, are three "steps," which are portions of subsequent pages. The effect is of three bands of color—old rose, gray, and light blue—on each of which are large, condensed, square-serif letters in reverse, that is, white showing through the color. These three color strips carry company name and address. Upon turning to the inside, one finds that there are actually six pages—two pages devoted to each of three subjects: "Booklets," "Folders," and "Broadsides." The first page of each two-page section carries only a single word—"Booklet" or "Folder" or "Broadside"—the second page containing a stylized photograph of the subject in question, with explanatory copy on the facing left-hand page. Copy in each instance is informative and business-like; the "chapter heads" and the photographic pages, on the other hand,

are largely atmospheric, giving the impression of "quality" work without specifically emphasizing any particular product or business. An interesting feature of the booklet is the design of the right-hand "steps." Thanks to ingenious planning, no matter what page is opened to, the three bands of color are visible. Despite its "trickiness," which makes it difficult to describe without going into considerable detail, the job is a relatively simple one. It doesn't seem overelaborated or extravagant. It has modern freshness, plenty of punch!

KETCHIE PRINTING COMPANY, of Newton, Iowa.—Congratulations on the layout of the several letterheads, also upon the up-to-date types you have had the good judgment to purchase and employ. Rules and border bands in several instances are too prominent, for example, in headings of the Reliable Department Store and Standard Appliance Company. Contemplate these and you will see ornament overshadows type, and it should not. It does that not because printed in red, for it would be too prominent if printed in black with the type, but rules and other borders are too thick of line. Red is not as strong in tone as black, but, of course, the contrast has its effect. It would be difficult to mark where difference in tone value and difference effected by contrast of colors counterbalance, but the appearance of the two items would be much improved if (1) the type were bolder, rules remaining in red, or (2) if a weaker color were used for printing them, say orange, green, or light blue. Use of one of the cold colors would contribute class and dignity, also beauty, in comparison with red and, due to weaker tone, give the type a better chance. Note that a light blue is indicated, for blue in the abstract is stronger in tone than normal red. On the other hand, being nearer to black than is red, a normal blue affords less contrast, which, as already stated, tends to emphasize as does tone. A second fundamental weak feature is lack of contrast between the sizes of type. Subordinate matter is too large in relation to major display, and the important copy doesn't stand out as it should. This point particularly applies to the letterheads of *The Newton Shoppers' Guide* and Robert McWhirter, as contemplation will convince, and in the first the rule in red is also relatively too prominent. Incidentally, we observe a couple of somewhat lesser faults. Lines, as a rule, are spaced too closely. Display should be more open than text, also there is practically no type face with a shoulder large enough to appear to best advantage set solid. What we have been considering as rather minor now looms as major. It concerns the lack of unity of your own letterhead, due to the fact that there are so many separate parts. One is befuddled when he looks at it. Simplicity is a cardinal principle. It doesn't imply being plain; rather it concerns the antithesis of complexity, of being involved. It requires that a form have the fewest possible number of parts. The importance of this will be recognized when it is realized each really definite part is individually an element of eye appeal. And just as it's simpler to follow the conversation of one than half a dozen, it is easier to concentrate on a design which appears as a single unit than upon one which seems six. Aside from that, also, there's the esthetic angle in which the element of simplicity is equally potent.



Top; Black and red on blue stock. Montclair's heading is green and terra cotta on India. Craftsmen heading is black (reverse plate) and blue on white. Ingenious Swiss heading is done in brown and black on white stock. The unusual Advertising Federation head is also brown and black on white. The Holt Printing Company uses black, second color light blue, on white

★ Editorial

Less Taxes, Labor's Best Security

THE TAX PROBLEM—the number-one problem in America—will not be settled by the repeal of a law here and the enactment of another there. Any tax system like the present one, which takes $600 of taxes out of every $2,500 of annual income, is too deep rooted to be much affected by an occasional repeal or enactment. American business men and American workers must be aroused to a consciousness of the present terrific burden imposed upon them by their representative law-makers.

Their interests are mutual. Every individual in the country—doctor, lawyer, merchant, manufacturer, salaried- or wage-worker, housewife, student—is laboring under a burden greater than ever before. Such excessive taxes are deterrents to increased wages and salaries, to better employment conditions. On every hand are increased costs of living and decreased buying power in salary and wage dollars. Profits are lessened, if not wiped out; reserves cannot be accumulated for necessary future progress and too often are wiped out entirely to keep business going against the hope of better times to come. Thus Governments—local, state, and national—by their excessive demands are weakening the whole economic structure upon which they must depend and for the security of which they are supposed to be set up in the first place.

Matthew Woll, vice-president, A. F. L., recognized as one of the ablest leaders in the labor movement, in a recent address before the annual meeting of the U. S. Chamber of Commerce, said "Taxes must be paid. If the money comes from the customer, that is, if prices are raised, every worker, every person employed, must pay more for the day-to-day essentials of life and will buy less of them. If he buys less, production will fall off, and salaries and wages become lower and jobs fewer. If, however, competition and the threat of reduced production prevent business concerns from passing the taxes on to consumers, then the employes shoulder the burden by a reduction in wages or by loss of jobs, and the investors shoulder the burden by a reduced realization of income from their investment.

"That excessive taxes promote insecurity is evidenced by the fact that the percentage of national income which goes to pay taxes has doubled in ten years. The result of all this is evidenced in foreclosures of mortgages, increased tax liens, tax sales, losses of homes, and business bankruptcies. These conditions also increased unemployment, prevented reemployment, and made imperative the need for relief and unemployment expenditures. Unquestionably if net productivity is reduced, the inescapable effect will be to reduce and to keep labor down to very low wage level." There can't be much argument to that.

In further confirmation of these principles, Mr. Woll referred to the two guiding fundamentals of the American labor movement: "The first is a firm belief in our present system—the system of individual initiative and private enterprise with its profit motive, always, however, with the understanding that labor must receive its fair share of the profits of production and distribution and that the consumer shall benefit likewise in the form of reduced prices.

"The second is that the American worker does not want to be supported by Governmental relief payments any more than he desires to be supported by his neighbors, organized charity, or by standing in the bread line. What he wants is an honest job in private industry with wages, hours, and working conditions which will give him and his family the standard of living to which he is entitled. To obtain these, he knows that *industry* must be encouraged by Government and not penalized; that it must continue to grow and expand if he is to be secure in his job and grow with it."

Mr. Woll has well summed up the case of the workers against taxes. If all citizens are to come back into their heritage of prosperity, they must "do something" soon.

Develop Markets, Don't Divide Them

MORE THAN merely *using* opportunities, we must *create* and *discover* new ones," writes a correspondent. "That is the underlying principle of creative selling as practiced by progressive printers." He raises the question: Why divert energy to *division* of our markets which ought to be used for *developing* new ones for printing—the expansion of older business by redesigning of out-moded printed matter, catalogs, folders, and so on.

In this connection, far-sighted economists preach that to get more business we must do two things: First, increase the production of wealth; second, raise standards of living by creating new wants and desires. Individuals who by dint of their own labor have created a certain wealth will not spend that wealth or exchange it for some other one's wealth, commodity, or service unless they keenly feel the need or urge or desire; nor will they exert more intensive effort toward producing additional wealth with which to buy from others. Desire for other property must be created before expenditure can be expected.

The printer who would have more business must do more than just *use* present market opportunities; he must *revive* stagnant desires; he must *create* and *discover* new market opportunities now awaiting discovery. "False social reform," says Prof. H. M. Haas, of Indiana University, "would take the little stock of wealth already created and tear at it until nothing is left—diverting energy to division that ought to be used for production. When certain types of businessmen madly scramble for a market already developed, and tear at it until nothing is left, instead of reaching out and developing new markets, they practice the same folly. The root fallacy in both is the desire to *take* instead of *make*, the belief that we can get by division what we can get only by expansion."

Printers know these fundamentals. Some are following them and reaping rich rewards for their efforts. Others are ignoring and recklessly wrecking otherwise good markets for the sake of temporary gains, which in the long run become permanent losses. The industry is helped most by those who make the effort to create more business, not by those who use only present market opportunities for their own immediate ends and won't look ahead.

Eleven Bedford Row

THE EDITOR not long ago visited the offices of the Master Printers Federation of Great Britain, located in Old Bailey, London, and was impressed with the difficulty of dodging people and vehicles in that crowded district—in streets so narrow and so crowded with the conglomeration of personalities making up the jostling crowd usually to be found in the neighborhood of an old court.

The memory of it all comes back as word comes from overseas that the offices of the Federation have been moved to a finer and better location at 11 Bedford Row, the celebrated "dower house" of the once famous Tichborne family. The Lord Mayor, himself a printer, dedicated the new offices. "All my business life," said he, "I have been associated with the printing trade in the most intimate way, and when I see this handsome set of offices I realize the great profits which must accrue to all those who follow it."

The Federation was established thirty-nine years ago, bringing together local printers' associations in the chief provincial centers with the London associations, some of which have been in existence for more than sixty years. The present staff includes thirty-eight persons.

Pictures accompanying the announcement of the change of location indicate accommodations adequate and dignified, and in keeping with the wonderful work the Federation is doing for British printers. THE INLAND PRINTER heartily congratulates the Federation on its new home, and wishes it continued success in administering the affairs of so noble a body of printers.

Reform Social Security Taxes

PRINTERS, in common with other businesses with payrolls averaging from 25 to 50 per cent of total costs, feel especially the burden of the social security taxes. It is difficult and perhaps hazardous to select any one of the fifteen or more classes of taxes which printers pay directly or indirectly without laying oneself open to the charge of misplacing one's opposition, each being equally bad.

However, recognition of the social security tax, because of its directness and its habit of bobbing up persistently on paydays, comes in for considerable attention. A congressional committee had before it a set of bills providing, in general, that in those industries or occupations wherein wages paid represent 50 or more per cent of the value of the products or articles processed or produced, the social security taxes should be reduced one-half, both on wages of the employes and the payroll of the employer. It is understood that almost all of the graphic arts industries would come under this classification because of the high percentage of labor costs entering into the total cost of the products customarily turned out.

At this writing, however, reports come from Washington that the House has passed amendments making drastic changes in the law, among which the more important are as follows: (1) Payroll taxes on both employers and employes are to be held at the current rate of 1 per cent until January 1, 1942. This reduction is estimated at nearly two billion dollars in the next three years; (2) the project of building up a forty-seven billion dollar reserve from which to pay pensions to workers reaching sixty-five years of age has been abandoned for a plan whereby reserves are not to exceed three times a year's benefits; (3) payments of pensions will start in 1940 instead of 1942; (4) pensioners who have had only a short time to pay taxes before reaching the age limit will receive increased amounts; (5) instead of no distinction between single and married persons, the amendments provide 50 per cent more for married persons than for single persons; (6) over a million more persons, including seamen, bank employes, and unemployed persons over sixty-five would be added to the eligible list.

The Senate has yet to act upon the amendments proposed by the House, but it is generally understood that the more important ones are favorable to the upper chamber.

Importance of the Envelope

RENEWED EFFORTS in many localities are being made to impress users of envelopes with the importance of their attractiveness, interest-appeal, and attention-value. When the clothes of a personal salesman are smart, well fitting, in good taste, attractive, that salesman is more apt to be admitted and allowed an introductory hand-shake than to be "shown out." Whan a printed sales piece appears before a prospect in the morning mail dressed in "clothes" as smart, inviting, and appealing as the garments of the personal salesman, it too "comes in" for examination and seldom is shown the wastebasket without a "look." It gets an inevitable glance, at least, from the recipient.

First impressions are usually lasting. Men linger over something that "looks good." Women always respond to a compliment to their own good taste. The mailer who knows his psychology will not overlook these facts, and will incorporate them in the appearance of the "outer garment" of his printed advertising.

The printer of envelopes is finding considerable additional business and some additional profit in this "quality tailoring." But he has to fight for it. The competition of the mill-printed and of the Government-printed is strong, especially among those whose one consideration in buying mailing literature is "to keep down the cost." But the mail user who understands the importance of approach will respond to the quality-envelope idea if "a suit of clothes" is presented which will take the printed piece right to the one to see and talk to.

After all, the mail user is after the circulation that will bring home to him the most orders and the most valuable orders. Quality-envelope printers who keep a check on "results" of the pieces printed for their customers have many concrete examples of the wisdom of making the necessary expenditure to secure the "clothes" that will insure the printed salesman access to the presence and heart of the prospect. More attention on the part of printers to the envelope will uncover wider markets.

TYPOGRAPHIC CLINIC *by Frank Kofron*

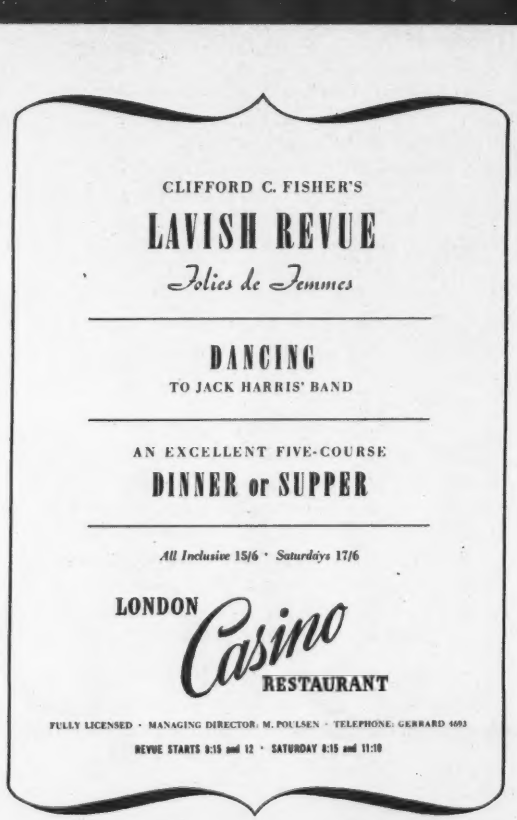
BEFORE



● The originator of display shown at the left obviously wanted to "go modern"; he tried such modern tricks as using the vertical axis, contrasting type mixtures, part panel, and massed white space. His enthusiasm, I think, has led him astray. The true function of a modern handling more or less has been missed.

Simplicity, organization, naturalness—and, above all, a quick "giving up" of the message—are what good modern design attempts to achieve. But *this* design has such a variety of type, forced letter-spacing to obtain shape, spottiness of tone, lack of organization, and such a seemingly large number of items that the effect is one of confusion. The compositor apparently had a preconceived design in mind, and proceeded to carry out the program "regardless."

AFTER



Here's a suggested rehandling. This is simpler; the copy appears to be shorter. The naturally centered arrangement gives, at a glance, a grasp of the whole advertising intent.

At the top, the feature is played up to attract entertainment-seekers; the script name-plate at the bottom will catch the roving eye. And surely you would say, "Let's go to the Casino," rather than "London Casino Restaurant." The three light rules are an aid to design for short irregular type lines. The border sparkles, and would make the display "pop out" in any company. Imagine what would happen to the original flush square design in a newspaper surrounded by many competing elements! It would be pulled apart.

Type, white space, tricks are not enough. You have to know, precisely, what to do with them!

Proofroom

By Edward N. Teall

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

Apologies—Not Abject!

Some time ago I sent you some meditations on matters of intimate concern to your department and its readers. I enclosed postage for its return. Have had no word from you beyond mere acknowledgment of receipt. I think this is a very fine example of reductio, not ad absurdum but ad minimum of decency. What do you think you are—a little tin god on wheels? I have read your department every month since you took it on, and some of it was worth reading. But—Oh, well, what's the use?—*Alabama.*

Perhaps I should be crushed—but I don't feel that way. The meditations covered some two dozen pages of typewritten copy. They were, frankly, more interesting to their writer than they were to me or would have been to readers of the department. For my delay in returning the papers I have no alibi or defense, only an explanation. I have been very busy writing a dictionary—and when I say *busy*, I mean up to my eyebrows in hard, driving, taxing work. I've had writer's cramp, and a weary head. Almost lost my good standing with their Excellencies the editors of the I. P., for it wasn't easy to let go of the word-book long enough to grind out the monthly stint of copy. And the Missus says I just simply amn't fit to live with.—No, there just isn't any defense for letting communications from our distant and unknown friends go unanswered—and I'm truly sorry. This friend made a special bid for kindly treatment because he did enclose return postage for his stuff: a very great merit, and one that is forgone much more often through mere thoughtlessness than by intent.

There are some other correspondents whose notes have got pushed to the back of the file of matters awaiting attention. This is a blanket apology to cover all cases; but it is not an abject apology, because an abject apology is nothing but a crawl, and we don't want any of that in ours. With collar off, sleeves rolled up, I'll try to do better.

X Equals Trouble

I have read with much interest, some amusement, and more than a little astonishment, the long discussion of "Xmas." For long I held myself aloof, enjoying the show from a ringside seat, but it's a free-for-all, so here I am, with this: Does your reader who says, either aloud or mentally, "Christmas" for "Xmas," also say "Roentgen rays" when he comes across an allusion to X-rays? I'm not teasing—or, maybe I am, just a little. Anyhow, I don't just see how such questions as these can be brought down to a rule for everybody. You have been very patient.—*Kansas.*

We really are getting together, as the months go by, a most remarkable collection of "slants" and "angles" on this word (if such it be) "Xmas." It popped up casually, was answered in routine—and has been coming back with new teasers for a couple of years. Let's stay with it just as long as it proves to be worth anybody's while. We may get to the bottom of it yet, and find how the "average" mind reacts to these word problems.

No End to It!

Here's another slant on *Xmas:* Take the expression "R. C. ecclesiastic." How are you going to read that, aloud? Take it with the article: should it be "an R. C. ecclesiastic," or "a R. C."? In other words, do you read it "Are See," or "Roman Catholic"? You tell 'em—it's past me!—*Idaho.*

Everybody can ask, but few can answer. Trouble is, the thing lies outside the territory of rules. For my part, if I saw in print "a R. C.," in reading aloud, I would no doubt say "A Roman Catholic"—which gives aid and comfort to those who tell us to read "Xmas" as "Christmas." But if you didn't happen to know what "R. C." stands for, you'd just have to say, following the type, "a Are See," which gives us "a" before a vowel sound. The whole thing boils down to this: It's better, much better, to write just what you want to have your readers get in their minds with the first flash.

Smile, Durn Ye, Smile!

Quite a while ago, in fact some years ago, you spoke with much enthusiasm of the typographical correctness of the *Satevepost.* You even said you hoped you might sometime have a job with it. If you ever get it, I hope you will brush up its English a little, so that we can again look upon it, as we did forty years ago, as the acme of perfection.

I looked up the *Post,* after reading your piece, and marked one story just as if I were on the job—as I would have set the stuff had I had it on the machine. I send you the marked sheets. There are any number of sentences beginning with conjunctions. Away back in grammar school I was taught not to do that. Do the compositors and proofreaders of today know no better? Then, you will note another correction. They say: "What's the use of a man's having brains?" Why the possessive? Don't you think that if writers of fiction would cause their characters to use better English this would have an educational influence on the readers, and at the same time be at least equally interesting?

Am I right in my criticism, or am I old-fashioned, having failed to keep up with the modern use of English? I am an old-time hand compositor.—*Colorado.*

Mister, I'm afraid we—I mean, *you*—are lagging behind the times. The world of paper and ink is not as fussy as it once was. In some ways, that's fine; and in some it's not so good. The stilted English of yesteryear is gone. The writing of today is much more like the common speech of the plain people than writing used to be. It's easy to go too far in either direction, in criticizing: one may become a doddering praiser of past times, or a whooper-upper for mere speed, clang, and show.

Getting right down to cases, my Colorado friend marked a few dozen instances of sentences beginning with "and" and "but." But the story he picked on (or upon which he picked) was told in the first person, by one who couldn't be thought of as using Harvard professorial English. It was a colloquial story. Not only do we actually speak and write that way, in daily

converse; our very best, topnotch creators of literature use that style. It is now a thoroughly well established style. And it's a good brisk, crisp style; I imagine old Joe Addison would like it, if he could revisit these glimpses of the moon (whatever that means).

"What's the use of a man's having brains"? Well, there's some kind of a fancy name for that possessive form; I don't just recall it. But I remember an old editorial writer, next desk to mine, who would have fit, bled, and died to make sure that the apostrophe would always appear in such constructions. It truly belongs.

My good friend would change "We thought different" to "we thought differently." And wouldn't he just simply be ruining a perfectly good expression! Probably he says he "feels badly" when he feels bad. Would he have made Ben Franklin say "He paid dearly for his whistle"? We Americans make the language work for us—and we seem to make ourselves understood pretty well.

What is there in all this for the Proofroom gang? Plen-tee! We need to be careful. We need to be sure of ourselves. We should guard the gates of good English. But we *must* not get merely finicky!

Apostrophe Conspiracy?

Are the apostrophes in the appended article used correctly?—*Missouri.*

The first is in a headline, in a newspaper clipping: "Girls Physical Ed Program Tonight." The second is in the text, "The girls physical education department of the high school will give a program. . . ." And of course both these omissions of the apostrophe are simply, positively, absolutely WRONG. Any head writer who can't make a good line without dropping an apostrophe in this manner is a mighty poor headline artist. There's no excuse, no alibi. Omission of the apostrophe is indefensible. Mechanical arguments don't fit the situation. There is nothing to it except that the writer feels superior to the established practice—a sound, sensible practice, based upon the prime need of clearness, of writing so as to be understood by the reader. Such style shows only smallmindedness, feeble self-assertion, the spirit of the maverick. It's willful ignorance—and the worst thing about willful ignorance is not the ignorance but the willfulness. Ignorance can be corrected, but pigheadedness is beyond cure, I'm afraid.

We'll Have It Again

Perhaps you have had this question before, but I am anxious to secure some authoritative information concerning the use of question marks inside or outside of other punctuation. This has resolved itself into a friendly-hot argument between myself and the editor of our shop publication. When we first began our shop publication, the editor was placing commas and periods both inside and outside of the quotation marks, depending upon the material quoted. I argued him out of this practice, quoting The University of Chicago Press "Manual of Style" and Woolley's "Handbook of Composition," which I consider acceptable authorities. These call for placing the period and comma always ahead of the close-quotes, the semicolon always after the close-quotes, and the other marks before or after, according to whether they apply to the whole sentence or only to a quoted part of it.

I met with the argument that these matters of style were almost certainly illogical, but for the time I won part of it.

It now appears that an order has been issued by the editor of one of the periodicals which we print, a leader in the technical magazine field, the editor of which is a brilliant man and a stickler for correctness, to treat commas and periods in relation to quotes in the same manner as if they were question or exclamation marks.

Our shop magazine editor, much elated over the discovery of someone else backing up his views on the matter, went to the trouble to determine the eminent editor's reasons for this change of style. Along the line from the editor's secretary has come the word that much thought and research had gone into this decision. There seemed to be no satisfactory reason why it should not be, and every reason of logic to place the quotes the same way with period and comma as with other marks. The "Oxford Dictionary" was cited as preferring this usage; and I have consulted the 1933 edition, and find this statement to be true.

It probably all resolves itself into a matter of Logic versus Esthetics. But it would appear as if some Rules of Style are about to be deliberately (and not at all ignorantly) ignored. It's a situation.

Of course in the matter of customers' desires, we try to print it as they want it; but I am loath to adopt as a "recommended practice" this new treatment. However, the only argument I can advance for placing periods and commas always inside the close-quotes is that "It looks better." Might we have a few words from you on the topic? Thanks in advance.—*Pennsylvania.*

This is one of our old standbys. The letter is long, but—well, before going ahead with the answer, suppose I let you into a secret: Someone will surely say, "E. N. T. was mighty glad to have that long letter—it saves him a lot of lines on his typewriter." But the fact is, the letters, going in small type, don't fill space as easily and quickly as my own stuff does it. So, there!

Now: Do you remember the words of—was it Voltaire? Something like this: "I detest your ideas—but I would die for your right to have them." I am glad I am not brilliant, like that editor. It's tough enough for plain folks to deal with these problems of the proofroom. That brilliant editor doesn't seem to me to have made much of a go of it, in this case. The printer has a better grasp of the subject. In a press where a number of magazines are printed, there is always this difficulty of style. One editor may accept the shop's style without reservations; another may follow it with a few ifs, ands, and buts; but most of them, especially if their publications are of a technical nature, will insist on having their own way. And, of course, that's their unchallengeable privilege; they pay for it. The shop simply has to keep up with the varying demands. It's tough on compo and proofreader—but all in the game.

Now, to get right down to the point: This matter of placement with close-quotes is tragically overdone. It's the cause of a sad waste of gray matter. The point is clear and simple. The whole thing narrows down to one question: Are you going to accept or reject the view of typographical symmetry as decisive, in connection with period and comma? This department has fought long and hard for it, and it now seems proper to say that the world of print is swinging over toward our side. Some editors, of real or imaginary scholarship, insist on placing the period and comma, like the larger marks, according to the build of the sentence, even though it leaves a fly-speck of a period floating out in space after a string of single and double close-quotes. But the practical printers and reasonable editors are more and more inclined to let good printing prevail.

All right—let's quit struggling through the bog of fancy difficulties, and get down to the real simplicity of the matter. Either you do or you don't. If you want good printing, put the period and comma always inside; the major (larger) marks inside or outside, as logic dictates. The colon and semicolon just naturally do follow the close-quote, because their relationship is with the subsequent matter, not with what goes before. The customer, paying the fiddler, calls the tune; but when it's a matter of shop style, the wise printer will quit messing 'round and take our ruling as the wise and sensible, the practical and workable one. And make no mistake about it—Proofroom, between its conductor and

its far more capable contributors, is giving you the right dope on these matters of good printing. Make your decision, and stick to it like a brother —or a burr. (I insist on having the second *r* in my burrs.) Half of these print shop troubles are as unnecessary and as stultifying, *destructive of morale*, as the New Deal, putting reform ahead of recovery.

Meet Mr. Hyphen!

Can you suggest a method of getting consistent hyphenation in compound words? Most of the students in this college of journalism do not know that there is a hyphen except at end-of-the-line divisions. They of necessity use so many compounds in adjective position, without the hyphen, that they carry the omission over into nearly all like constructions—"student body president," "winter term schedule," and scores of others. I often send them to Proofroom for class-report material, with which they are more impressed than if "Teacher" had said it himself.—*Missouri.*

That's the way of the world. These students, perhaps, would get more enjoyment out of my book "Meet Mr. Hyphen" than their teacher would, because it tries to show the common sense of hyphening without being rule-bound. Just ask some of the boys and girls whether they would rather have ten dollar bills or a fistful of ten-dollar bills. That illustration seems to carry a jolt of hyphen-consciousness.

The N. of I.

Here's one for your files: I saw a definition of "lunatic" as an adjective, which said "for the insane, as lunatic asylum." Kind of a smacker for your "noun of identification," isn't it?—*Nebraska.*

Not a bit of it. Here, *lunatic* is no more an adjective than *cow* is in *cow-barn, saw* in *saw handle, time* in *time-table.* When I speak of a lunatic idea, *lunatic* is an adjective; but when I speak of a lunatic asylum—no! The asylum is not lunatic, it is for lunatics —for persons who are lunatic. *Lunatic asylum* is a good old two-word form of compound. *Lunatic* is still a noun—it's E. N. T.'s Noun of Identification.

Chin Lifters, Ahoy!

I read your department every month, and find it both interesting and truly helpful. A problem has caused much discussion in our shop, and I would like to have your help. Which is correct? "This group are now put together with fondest memories of being just 'Chin Lifters'," "This group is now put together . . . ," or, "These articles are now put together, with fondest memories." I really need your help.—*Ontario.*

The last is of course much the best of the three forms suggested.

IS YOUR EMPLOYE LOAD TOO BIG?

By Charles R. Rosenberg, Junior

PRINTERS do not need to be told that employes can make or unmake a printing business so far as service, sales, and good will are concerned; nor do they need to be reminded that each additional employe means increased expenses for social security and other payroll taxes. What many printers do not realize is that one wrongful act by an employe may bring legal and financial disaster to the employer, for, in the legal sense, an employe is truly a weak spot in a printing business.

A printer cannot do business without employes, but by making certain changes in the legal status of the personnel of the business he may be able to reduce his payroll taxes very materially and eliminate at least some of the legal hazards incident to being an employer and owner.

Social security and other payroll taxes are based on employment—the relationship of the employer and employe. The legal and financial liability of an employer for the wrongful acts of his employe is also based on the same relationship. Thus if an employe, while in the course of his employment defrauds, injures, or inflicts some other damage on a customer or other third party, the employer is responsible, even though the wrongful act of the employe was contrary to the specific instructions given by the employer in the first place.

Now if it were possible for a printer to have necessary work done in the business without engaging employes to do it, no social security and other payroll taxes would have to be paid, and no liability for injuries to customers and other persons would be incurred by the employer. The printer can bring about this result, at least in part, by having certain work done by "independent contractors" instead of by employes. An employe ordinarily is subject to the direction of the employer in all the details of his work and is usually paid wages on a time basis. An "independent contractor" performs work for hire and is responsible only for results; he is not subject to detailed control and supervision by the person for whom he is performing the specified work.

The operation of a delivery truck furnishes a clear example of the difference between an employe and an "independent contractor." A printer who has his own delivery truck and pays a driver weekly wages to operate it ordinarily gives specific instructions as to the manner in which the deliveries are to be made, the time and routes of the trips, and other details. The truck driver is an employe. Social security and other payroll taxes must be paid for him. If he negligently hurts someone while operating the truck, the employing printer is legally and financially liable for the injuries inflicted.

A printer who does not maintain his own delivery truck and driver may contract with a public hauler, let us



Meet Joe Catalog

Have new models, new materials, or new inventions outmoded your old catalog?

Do you need a "spring edition" of that document? The Lund Press-craftsmen are all proficient compilers of catalogs—from those big bulky books to the snappy spring supplements designed just to keep customers posted on your 1939 stock.

Catalog cuts and copy often seem like a confusing conglomeration — but they march into printed form in concise and efficient manner when you phone Main 6338 and "Leave It to Lund."

Copy from Topics in Ten-Point, *house-organ of the Lund Press, Incorporated, Minneapolis. Should be reassuring to fidgety customer*

say, to deliver all his jobs. The compensation could be on some basis such as a certain amount for each delivery, or a specific amount a week or month for all deliveries. Under such an agreement, however, the public hauler will not be subject to detailed control and supervision by the printer but will be responsible only for results in making the deliveries. Under such an arrangement the public hauler is not an employe but a so-called "independent contractor."

The printer who thus has his deliveries made by an independent contractor is not obligated to pay social security or other payroll taxes on the amount which he pays the public hauler for delivery service. If the public hauler has an accident with his truck and hurts someone while making deliveries, the printer is not legally and financially responsible for the injuries, as he would be in the case of a truck driven by his employe.

A somewhat similar situation exists with respect to outside salesmen or solicitors. If a salesman is under the detailed control of the employing printer and is paid a salary, drawing account, or commission on his sales, he is an employe for whom payroll taxes must be paid and whose wrongful acts may result in financial loss for the employer. A salesman who operates independently, however, may well be considered an independent contractor and not an employe. If he buys printing jobs from the printer at certain prices and resells them to his customers at higher prices, taking the difference as his compensation, and if he is not subject to the printer's control as to time and methods of operation, he would have the legal status of an independent contractor. He would be, in a sense, an independent "broker" of printing and of certain printing contracts.

Thus it is that a printer can reduce his taxes and avoid many of the legal liabilities incident to employment by arranging to have at least certain activities of the business handled by independent contractors instead of by employes. It would perhaps be difficult to work out a status of independent contractor for persons working in the shop or business building, although this would depend largely upon the circumstances in the particular case. Certain functions, however, may very readily be worked out through independent contractors. Delivery service is perhaps the most obvious example. As an instance of what can be accomplished along that line in delivery service, a group of business houses in a large city have abolished their individual delivery departments and organized an independent delivery company, which hauls and delivers for all of them. In many instances it might be feasible for a printer to "farm out" certain parts of his jobs to independent contractors instead of hiring employes for the specific work.

Outside selling also lends itself to independent contractor arrangements as explained, but the printer would lose his right to control the salesmen's activities in detail. This loss of control should be weighed carefully against the tax savings and the other advantages of doing away with the employe status.

This weighing of advantages and disadvantages should thus be kept in mind in any contemplated change of personnel arrangements. It's possible to save taxes—and troubles—by shifting work to independent contractors, but such savings should be effected prudently if they are to be worth while. Prudently, in this connection, means with a lawyer's advice.

LITHO-PLATE DRIER EASILY MADE

A "home-made" litho-plate drier which "greatly reduces drying time and provides clean and constant conditions essential to this class of work" has been designed and built for the lithographic firm of John Galloway and Son, Limited, Manchester, England. The device is as simple as it is effective, according to the *Industrial Gas Times*, London, and can be produced inexpensively in any shop where someone will take the trouble to call the industrial department of his local gas company and collaborate with it on the apparatus. The *Times* describes it as follows:



Gas-heated plate drier, thermostatic control

"Controlled heat being essential, it was considered that gas would most satisfactorily meet the requirements. The photograph shows the finished plate drier, together with thermostatic control. It has a welded steel framework of ¾ by ¾ by ⅛-inch angles, paneled on all sides with twenty-gage sheet iron which makes for a neat and pleasing appearance.

"An atmospheric pipe burner, fitted with industrial gas jets, is located three inches behind the front of the drier, the burner being lit through the rectangular holes which can be seen low in the attached photograph. The products of combustion of the gas are vented from six ½-inch holes in the back panel of the appliance near top.

"A length of angle iron runs along the front of the drier to support the lithographic plate during the drying process. Narrow slots are provided along the bottom of this angle to allow air to pass up between the drying zinc plate and the front sheet of the unit. To allow free air circulation upward from these slots for the evaporation of moisture from the back of the plates, seven sixteen-gage brass wires are fitted in a vertical position, as shown on the inclined face of the drier.

"To increase the efficiency of the unit, the side and the back sheets are painted inside and out with heat-resisting aluminum paint, while the front sheet is finished in dull black to obtain maximum radiation effect.

"On placing a plate on the drier, the excess water drains from the top to the bottom, and, accordingly, the design allows for a slightly higher temperature towards the bottom of the inclined radiation sheet.

"Plates 3-inch by 2-inch can be dried in five minutes, and as the heat input is controlled to a nicety by means of the thermostat, there is no danger of overheating should the attendant neglect to remove the plate after this period. The drier can be raised to work temperature from cold room conditions within half a minute.

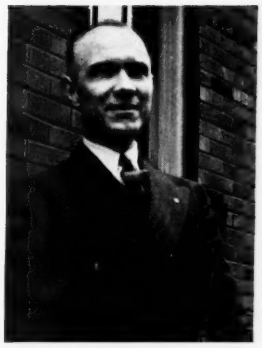
"The average consumption of the unit is six cubic feet of gas an hour (which is considerably less than the consumption of a single top-burner of a standard American gas range)."

★ ★

Left: Eugene C. Laird, of Erie, Pennsylvania, printer and designer. Created cover of THE INLAND PRINTER for April.

Center: Sam Weil, secretary and mechanical superintendent of the Keller-Crescent Company, Evansville, Indiana. Pre-makeready is an art in his plant.

Right: William Laufer knows layout and presswork (see article, June issue); with Montgomery Ward and Company, Chicago. Formerly was with the printing firm of Evans-Winter-Hebb, Detroit.







Among Those Contributing to Printing's Progress

Top row, left: Gordon Montgomery, Junior, executive vice-president of the Miller Printing Machinery Company, of Pittsburgh. A youthful executive, but has contributed much to the industry.

Top row, center: Walter J. Cryer, Junior, of W. J. Cryer and Company Proprietary Limited, Sydney, Australia. A visitor to America. Mr. Cryer, Senior, visited this country last year.

Top row, right: John A. Backus, director of the department of education of American Type Founders Sales Corporation, Elizabeth, New Jersey. A keen student of type and printing as an industry.

Middle, left: Milford M. Hamlin, a member of the sales staff of American Type Founders, Chicago branch. An article by him appears in this issue.

Middle, center: Robert Rice, executive on the mechanical staff of the Keller-Crescent Company, of Evansville, Indiana. Has contributed to the development of Keller Crescent pre-makeready.

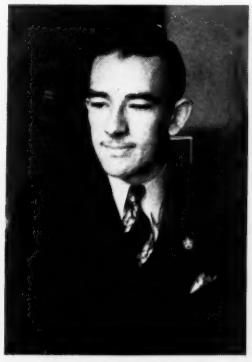
Middle, right: Kenneth G. McKiernan, president of George F. McKiernan and Company, Chicago, a concern which backs up its printing claims with a lively house-organ, *Straight Shootin'*.

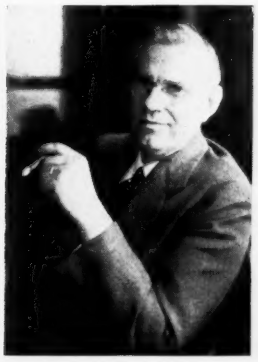
Bottom, left: Harold E. Sanger, for past ten years instructor in hand composition in Chicago public schools system. Active Craftsman, and treasurer of National Graphic Arts Education Guild. Has just been appointed the director of the Chicago School of Printing.

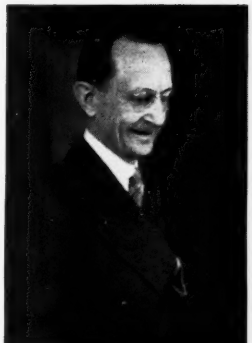
Bottom, right: William R. Joyce, of THE INLAND PRINTER, educational chairman of the Chicago Club of Printing House Craftsmen; Charles R. Rothfus, of International Printing Ink, Chicago; and H. L. Ditzler, president of the American Roller Company, Chicago.

Photos: J. L. Frazier; Albert E. Peters; (group) Sigard Berg

















IP BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information collected from various sources and presented here for your edification and diversion ★

Telling the News

• In the French Master Printers Year Book for 1938, recently published, M. Andre Ravry, journalist, in a contributed article enlivens what otherwise would be a mere history of the French press by bringing to light how the peoples of the world have disseminated news since history began. From most ancient times, news has been transmitted by symbols, word of mouth, signs on rocks, placing sticks, and marks on paper.

Flags and banners were used on the Great Wall in two hundred B. C. Five hundred years before, fire alarms were used to warn of Tartar invasion. Carthaginians used optical telegraphy four hundred years before Christ. The Sultan of Damascus used pigeons at the time of the first Crusade, and the inhabitants of Stockholm used them as early as 1322. The Romans used smoke towers. Gazettes were written on silk in China several centuries before they appeared in Europe. During the Middle Ages, various devices were used. Then came the immediate forerunners of the press.

Birthplace of Newspaper?

• England seems to have lost the honor as being the birthplace of the first newspaper. That honor now seems to be the right of Bohemia, more recently Czechoslovakia. England loses on the *Mercurie* because it has been found that the *Murcurie* was printed in eighteenth-century type and made the alternative use of the letters *u, v* and *i, j*, which were unknown to earlier printers according to Thomas Watts' research. Words, titles, and incidents were found incorrect according to Andre Ravry, a Frenchman who has made exhaustive research. He assigns Bohemia credit for the first real newspaper as beginning on January 24, 1594, with a decree addressed to the Archbishop of Prague.

Packaging in America

• "It was America that taught us our first lessons in intensive competitive marketing," said Milner Grey, R. D. I., speaking to the Royal Society of Arts, according to *The Irish Printer*. "America sent over new cereals to compete with porridge oats, dental cream to oust tooth powders from our own markets; sent us the free sample to whet our appetites; sent us chewing gum and razor blades, tinned soup, canned fruit, and motor oil. It was not that these products were new to us, but the thoroughness with which they were sold to us, that brought the lesson home. Every quality and aspect of the product was shown to be better than those of its competitor. Even the bottle, tin, or box in which the product was packed was treated as a selling force. The history of packaging is the story of branded goods and their containers, and its development covers a period of a little more than half a century."

Low Prices Aren't First

• "When a questionnaire was sent to two hundred purchasing agents regarding their reasons for making purchases," said Robert Porter, himself a purchasing agent for nineteen years, at a luncheon meeting of the Typothetae of Philadelphia, "only 3½ per cent of them gave any consideration to price. A printing salesman has four things to sell: A commodity, a knowledge of that commodity, a service, and confidence. Low prices do not always breed confidence." Mr. Porter said he was interested in the salesman who showed some desire to assist him with his problems. The salesman should want to know what his product is to be used for; if on a machine, what type of machine and how long the records are to be kept. If in a campaign, what was expected to be accomplished. And so on.

The Tombstone Epitaph

• 'Way back in 1880, long before Arizona became a state, and while the frontier town of Tombstone still did a little "hell-roaring," John P. Clum founded a newspaper which he appropriately named *The Epitaph*. The first edition was printed on a hand press housed in a tent. In its fifty-nine years *The Epitaph* has had eight publishers, the latest one being Clayton A. Smith, formerly of Wahpeton, North Dakota, who recently acquired the historic sheet.

Lesson From the Banana

• In a talk before the Auckland Master Printers annual social recently, F. J. Dawson illustrated the practical and theoretical value of coöperation among employers in allied industries by saying, "There is no better analogy of our present lack of cohesion among printers than the banana: As long as it stays with the bunch it is all right, but when it leaves the bunch it gets 'skinned.'"

Book Printing in Poland

• In Poland, the average circulation of novels is approximately 2,200 copies; of scientific books about four hundred copies, and these are distributed from one book store to each 40,000 inhabitants.

Coöperative Ownership

• Twenty-six years ago, George A. Barnes, with a capital of less than a thousand dollars, started a printing business. In the span of time, he expanded that little business into three distinct corporations and three plants operating in Flint and Detroit, Michigan, with buildings and machinery worth half a million dollars. Recently the major operations of the three were consolidated into one corporation, "Barnes Press, Flint and Detroit," according to announcement.

"This new organization," says a folder sent out by the company, "might well be called an industrial printing democracy because it will be operated by the same twenty-five executives who are now all directly interested as owners. Every member of the staff will share materially in the profits. Every executive and every workman will be assured a regular wage because the overhead expense will be much less than in the old far-flung organization and every workman will know that his pay check depends upon his own efforts and contributions to the concern."

American Letter Writing

• Uncle Sam has just finished counting his mail for another year, and finds that the people have sent out 8,106,712,008 letters bearing three-cent stamps; 3,774,039,110 bearing two-cent stamps. Government postal cards were popular to the tune of 1,877,297,436, and private post cards, 467,737,742. The post office advises there was no improvement in the public's habits in mailing: "Nixies," or letters undeliverable by the local offices, were sent to the Dead Letter Office in the number of 13,700,682, of which 10,685,576 had to be destroyed, the number finally delivered being 2,952,581, of which 229,565 contained valuable enclosures. Over sixty thousand "nixies" contained money.

Static Electricity

• Bulletin Number 2, "Static Electricity in Paper," has just been issued by the Printing and Allied Trades Research Association (Patra), of London, describing how the problem comes up and home to remedy the situations it causes. It finds that static with paper comes from dry paper or paper in a dry atmosphere subjected to friction, pressure, or rapid movement in manufacture or use. Details of provision for overcoming static difficulties are given. Simple remedies are described for simple cases, and a section on neutralizers, for more difficult cases, describes a number of devices, including the new grid electric static discharger.

The Pressroom

By Eugene St. John • ***Stamped envelope must be enclosed with your letter when a reply by mail is desired***

Choice of Papers

We are experiencing considerable difficulty with our publication just now, and it is at our printer's suggestion that we are forwarding the enclosed sheets to you. Apparently the stock we are using has no opacity. Every page shows through on the reverse side and the halftones have no tone.

The "X" stock is what we are using now. The "Y" sheets were put through with the "X" stock and run through at the same time under the same conditions just to see what the same work would look like on another paper. The pressmen believe that "X" is inferior; the paper men say that the stock is all right and that the trouble is on the press and in the ink. Your impartial opinion will be appreciated.

You appreciate that comparisons are odious to one of two parties generally, and that terms used are of course relative. Since you have put us "on the spot" as umpire, candor compels us to say (since we prefer not to hedge) that the paper men's statement that "X" is all right can be taken at its face value. It is all right for some uses. But in comparison with "Y," we must say that the latter is superior in opacity, body, surface, finish, and has a closer approach to whiteness; and since the question under discussion is printing qualities required in your magazine, "Y" deserves to be preferred.

You need only use the senses of sight and touch to verify this conclusion.

Specks in Solids

We are enclosing two coated blotters showing the difference in printing of the two. Why do the spots appear after printing fifty or sixty? Cleaning the plate will give us that many good copies—then spots again. The three plates shown are all on one block. What is the trouble and remedy?

Dirt gets into the ink from the stock, the press, the air; and specks of ink or skin come from the ink can at times after it has been open for a while. Aside from dirt from these sources, if the solid part of a plate lacks sufficient impression, it will pick the particles from the surface of coated board (and more rapidly if a stiff job instead of halftone ink is used). To minimize the trouble, use platen-press halftone ink on platen press, place an overlay of French folio or thin book on the solid, and make sure ink placed in fountain and on the ink plate is free from skin.

Ink, Rubberized Fabric

Please examine attached clipping of rubberized fabric and advise if we can use a medium grade of aluminum ink with fairly good results in imprinting customer's name and address on material of this type.

There are so many kinds of rubber that it is safer to submit a sample to the inkmaker with requirements as to fastness, stated in your letter, so that he can choose ink suited to the rubber.

Planning for Economy

I should like your comments and information with respect to the following: (1) copy A attached. On what size sheet can this page size be printed, and what is most economical press run, assuming we get equipment to meet best conditions? I'd like to run full 64-page forms at one time. Will these take folding okay in one signature? (2) copy B, same information as A, and what type-page size, using leaded 10-point instead of 12-point leaded? (3) What length column is most suitable for a 7-column paper, 12-em column? From what size sheet for eight pages?

A sixty-four-page form of pages 4¼ by 6½ inches requires a sheet 34 by 52 inches. This is not a standard size, so would be a special order. B can be run in same page size as A, if 10-point leaded is substituted for 12-point leaded type.

Unless the runs are large enough to warrant curved plates and rotary presses, the economical method would be to print 128 pages in one operation on a flat-bed perfector press, or on a single press, a 64 maybe, run work-and-turn. The 7-column, 12-em-column paper can be run on a 32 by 44 sheet. The trend is to narrow margins, one-half inch on all four sides of the page.

Get It in the Copy

We are enclosing some articles in color which we wish to show in a circular, printed in a single color, which may be helped by using colored paper. It is desirable that the texture of the articles and the imprints on them show in the circulars to afford an idea of samples. We wonder if the photo-gelatin process is not indicated? Process color plates would serve, but the cost is prohibitive. We tried another process with disastrous results.

The gelatin process will reproduce the texture and the imprints satisfactorily, but please note that type which is not legible in the present circulars should be changed for type which is, in the same circular. Note also that in some units there is no contrast between dark ink and dark part of material on which it is printed. If these dark areas must appear in the circular, use aluminum ink for the imprints to obtain contrast. If you will carefully go over each unit and bring out contrast wherever it is lacking and make sure each imprint is in the most legible type available, you can rest assured the reproduction will be as satisfactory as is possible when reproducing a number of colors with one color of ink on a suitable colored paper. Nothing better than the gelatin process is available for reproducing texture.

Chalk Plates Still Good

During the past few weeks we have received a number of letters advertising the chalk-plate method of engraving. Can you tell me if this method is practised for use in a school print shop? If it is practical from the standpoint of time, cost, and ease of making drawings, we should like to use it for our school newspaper next year. Is this method used to any large extent in the printing industry today?

The method is still used to a considerable extent, and is very well suited to your purpose. We are sending you the name and address of a concern which has supplied materials during the past half century.

Slugs Not Level

Will you tell us where the trouble lies in the enclosed job? If you will notice, the letters show up very unevenly toward the left-hand edge of the main part of the label. This job was recast, yet there is variation of the same kind in the two setups. If possible, we would like to know definitely just why these poor letters appear at one end of the slug only; and why, if a letter "e" is bad in one word, it is not bad in another. Could a job like this be made ready good enough for actual printing?

The mats are not at fault. The metal apparently is not at correct temperature, and slugs are higher on one end than on the other. If you will scan the ends of lines by the embossment on the reverse of the sheet—holding it at an angle to the light, slanting it upward from the eyes—you may note that those lines not clearly printing at their ends on the face of the sheet do not show embossment on the reverse at corresponding points; and you may also note that these lines are between lines, above and below, which *do* emboss the reverse of the sheet. An underlay under the lower end of the slugs printing faintly will correct this, and the job can then be printed.

This entails considerable waste of time which can be avoided by putting the composing machine and the metal in good condition.

Folded Paper Hat

Will you please send me instructions for making a paper hat which most printers wear? I work in a print shop, and my employer at one time knew how to make these hats or caps, but has forgotten. He, too, would like to know how to make them.

We are sending you the paper cap or hat, folded out of a single sheet of paper, presumably the model you want. A staple at both ends and on one side, or strips of gummed kraft tape if staples are not at hand, will make a cap like this very durable.

We do not agree with you, however, when you say that most printers wear this cap. Not many pressroom or bindery workers wear it, either. But it is quite a common headgear in the pressrooms of daily newspapers, where it does good service in an atmosphere charged with paper dust and ink mist much of the time. This cap is useful to one who has to crawl under a cylinder press when oiling, or to one who has to go into the pit under a rotary press.

Unless you plan to use the cap for such occasional use, we would advise that you go bareheaded in the printshop—to avoid head colds and to allow your hair to get air.

Better Distribution

Our printing is done on a platen press equipped with three form rollers but no vibrators. Would our work be appreciably better if a vibrator were used on the two upper form rollers? Would it be still better if two vibrators were used, the second on the bottom form roller?

A vibrator on the saddle of the paired rollers will improve the distribution and afford better coverage with less ink, the more so if the fountain is used. With this arrangement, the bottom form roller is better left off. Two vibrators still further improve the distribution in this case.

Another arrangement, which may suffice if the forms are not heavy, is a pair of tripping trucks on the bottom roller, whereby the roller is out of contact with the form on the descent, but rolls the form with its original, undiminished film of ink on the ascent. Still another arrangement is a vibrator on the saddle and a pair of tripping trucks on the bottom roller.



DISTINCTION
without loss of
IDENTITY

We aim for distinction and individuality in every job of printing we produce for you, but—Distinction and individuality in printing are not the ultimate. They must be combined with the character and personality of your firm or organization as expressed in previous advertising and printing you have used. Therefore, we strive continuously to improve each separate job of printing that works thru our plant . . . without losing the identity of your own individual business.

Copy from The Ink Spot, *house-organ of the Buehler Printcraft Company, of Cleveland*

Imitation Antique

Please look over the enclosed specimens and give us some information as to how this job could be printed successfully on an automatic press. We would like to know the kind of ink required, makeready, and other preparation that is necessary.

It requires a strong squeeze to impress the form on the low spots in the pronounced ribbed surface of this antique book.

Make ready thoroughly with a sheet of nitrocellulose or celluloid, one-sixteenth-inch thick, on the platen beneath the paper packing. After makeready is completed, place the sheet of nitrocellulose between the remainder of the packing and the tympan, if the form is not badly worn or new. If it is worn, carry one sheet of news-print between the nitrocellulose and the tympan of oiled manila. This kind of packing affords enough resiliency, but the nitrocellulose prevents the formation of a matrix in the packing, which produces embossment on the reverse of the printed sheet. Nitrocellulose and the similar product, celluloid, can be obtained in the photographic-supply shops. Platen press job inks can be used to advantage on this paper.

For continuous operation, to avoid double rolling the form because of forced tripping, the top and bottom sheets of the pile should be covered with chipboard when the paper is cut and trimmed for feeding. If the sheets near the top and near the bottom of the pile are deeply dented by the cutter clamp and stick, the feeder is set to overcome this, and when the smooth sheets near the center come to the top, the feeder must be reset or there is unnecessary feeding trouble with tripping of the press, and the form is therefore "filled."

A sharp knife should be used to cut this spongy paper, otherwise the edges will be bent downward by the knife and the sheets welded together, causing trouble for automatic feeder.

Lacquered Sheets Stick

What causes the lacquered sheets of the enclosed booklet to stick together? Ink, lacquer, or paper?

The "sticking" occurs where the clamp of the paper cutter held the pile, and could have been avoided by delayed trimming. The first cuts should have been inspected, of course—a necessary precaution when trimming such work—to make sure that the lacquer has dried and has not "sweated" in the pile as it is standing.

Thin Cards of Wood

We like to print cards with practically no impression; the type scarcely touches the paper. When we get what we want, the cards feel engraved. We would like to get this effect more consistently. Our printing is done on a platen press at slow speed. Slip sheets are used for all work, and plenty of time is allowed for the ink to dry—usually two days, sometimes longer. Our largest form is about 3 by 4 inches. All runs are short. Press has three form rollers but no vibrator.

To get clean ink, we buy it in tubes. Where can we get the finest black card ink? What should we ask for to get the blackest black? This inquiry to an inkmaker brings an invitation to try different samples, but no advice.

What you need is heavy bond black for platen press, strongly toned with both reflex and dirty Prussian blue, but not a blue-black, which very slowly skins in the can, but dries on paper over night, and which looks like deep black on 100 per cent rag-content bond. It can be had at one dollar a pound, in pound cans in five-pound lots at time of order.

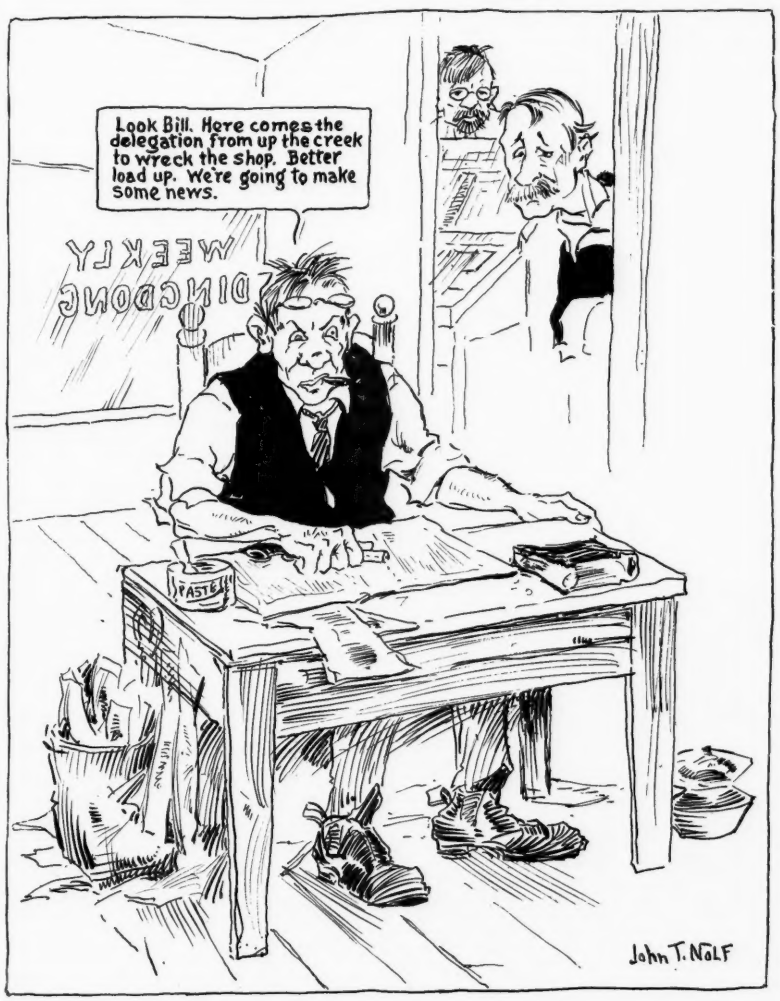
"Fire Writing" Again

We have had an inquiry for the supply of an advertising novelty: an invisible printing which, when a light is applied to it, burns along the printed characters. Can you put us in touch with any other advertising novelties which might be produced in a print shop and "bring a little grist to the mill"? With all good wishes from Australia.

"Fire writing" is possible by igniting an impression in secret ink on absorbent paper. News-print can be used. The ink is said to be somewhat tricky—a rather saturated solution of sodium nitrate in water and glycerin. Consult your local inkmaker.

"In the Days that Wuz"—A Call to Arms

Cartoon by John T. Nolf, Printer-Artist



Silk-Screen Process

Can you give me a brief outline of the fundamentals of the silk-screen process? Current references are not intelligible to me because I do not know the basic principles. Is a special press necessary?

The work is done with and without machines. It is too long a story for a thumbnail sketch, but you will find it in detail in back issues of THE INLAND PRINTER during the last two years. See, especially, the issue for July, 1938, where a clear explanation of the basic principles is given. Handbooks are also available from the book department of THE INLAND PRINTER.

In this connection, we have recently had a letter from Bern, Switzerland, in which our correspondent says: "With great interest I have read articles *re* the silk-screen process in your magazine. I am anxious to use this process in Switzerland and would like to know some firm which can furnish to this country everything necessary for this purpose. Besides the ordinary use on flat materials, I am specially interested in equipment which will enable us to print on bottles, drinking glasses, and the like, and I would like to know the speed possibilities."

Packing for Rush Work

I work in a small shop which has two cylinder job presses, two automatic and one open platen press. I am the pressman, and have one helper. It is a quick-turnout shop, and the least possible time is spent putting jobs on the presses.

I would like to know the best packing to be used on the cylinder job presses on various types of jobs such as ruled forms, solids, and halftones. I have been using two manila top sheets and six drawsheets, four supers, and two manila writing, sixteen pounds.

It will be economical to equip with light-face rules, under type high—.915 to .917 of an inch, and carry other material type high. In order to caliper the packing, measure from cylinder to top of its bearer. Four manila tympan-paper hangers under one drawsheet of the same, reeled on the first rod, would be permanent packing. Most of the makeready packing under a drawsheet reeled on the back rod could be the same oiled manila tympan paper, which calipers about .007 of an inch. The remainder could be say three sheets of super. This is considered a hard packing for use on forms new or in fairly good condition.

For worn forms and rush jobs, you might substitute one sheet of the manila writing or news-print of same weight, or even two for super next below the drawsheet.

The grain of all sheets should run parallel to the cylinder journal. All sheets are to be hung on the pins, after inch-edge score, which is pasted on the radial surface of the cylinder opening, one at a time, and smoothed out. The two drawsheets (other sheets are just hangers) are tapered at the rear end, and very snugly scored around reel rod to avoid slack in winding on the rod. After the drawsheet is drumhead tight, try to get another tooth or two on the ratchet. If oiled manila is not used, all other sheets should be oiled.

The foregoing is for medium paper. Thick paper and cardboard should not be more than .003 of an inch above cylinder bearers, which means decreasing the packing.

Tints Cause Buckle

We have trouble printing a four-page folder work-and-turn if the form contains tint blocks across the top and bottom of the inside spread. The sheet has a tendency to draw in such a way that the tint blocks will not print straight; the result will be a decided belly in the block next to the edge of the sheet. Do you know of anything that will make the sheet lie flat and the tint blocks print straight?

This trouble is quite common when the tint blocks are not level and type high; and until they are made so, all correctives fail. In addition, on an open form the brush and bands of the cylinder press should be somewhat tighter in the center than they are near the ends; and, on the platen press, strings hung between grippers can be arranged to strip the sheet smoothly.

It is also necessary that the packing be taut, smooth, and free from lumps. With hard packing and all units of form type high, overlaying should be kept at the minimum.

Special Imprinting Presses

We do a considerable quantity of direct-mail advertising, and, with our 6,500 dealers and branches, have a large quantity of imprinting. As soon as the dealers receive a sample of a new folder, the orders start pouring in from all over the country. Do you know of any special machinery built to handle this imprinting?

There are presses termed "special" used for imprinting, and we are supplying a list. You will appreciate, however, that it is largely a feeding problem for any press if the folders are imprinted after the folding. If practicable, after a study of comparative costs, the imprinting should be done on the flat sheet and the folding follow the imprinting. This sequence, however, cannot always be utilized.

Tin Decorating

Enclosed is a sample of printing which appears to be two colors on aluminum. We would like to know how this is done, and what kind of machine is used. Can this work be done on a regular printing press?

The process used for producing such work on metal is commonly termed "tin decorating" and was invented and patented first by Voirin about 1864, the first known method of offset printing. Later, Marinoni invented and patented the first press for offset printing on paper, a number of years before Ira W. Rubel invented the first American offset press. Marinoni-Voirin, Paris, is the leading French manufacturer of offset presses. It is possible that some offset printers in your vicinity are engaged in metal decorating.

You can approximate the same effect either by means of the silk-screen process or with a molded-rubber form on the regular printing press. The last step in either process is to varnish and bake the ink on the metal.

Static Difficulties

We are having trouble with electricity in our paper. The equipment we are using consists of a cylinder press and a folding machine. The paper is printed in two sections, each folded separately. When the sections are taken off the cylinder press to be folded, the electricity sometimes is so bad that we scarcely can pull the sheets apart. You can imagine how this adds to the difficulty of feeding the folder and slows things up on publication day. It also makes it very difficult to get a good fold.

Our plant is situated in a basement; it is possible this may have something to do with our trouble. Is there any appliance that could be fitted to the press to overcome this difficulty? We are just about to install a rotary press but in the meantime this electricity problem is getting us down.

Gas sheet heaters in some instances help to solve this problem, the water in gas helping to ground the electricity. Neutralizers also are very helpful. But the best way to attack the trouble is at the source. Static results from insufficient humidity in the air because paper is too dry under this condition, and static is caused by the friction of the dry sheets passing through the machines. The static may be in the paper when received, having been acquired in the paper mill under the same conditions above noted.

In all fairness, the mills should remove static before the paper leaves the mill. The printer can best attack the trouble by installing air-conditioning apparatus. Of course, various simple remedies or palliatives are tried with varying degrees of satisfaction or dissatisfaction, such as coating parts of the machines, over which sheets pass, with gummed paper, glycerin, and other materials; and creating moisture by spreading water about the pressroom, attaching tinsel, or other devices. But when the trouble is pronounced and lasting, it is least costly, all things considered, to install humidifying apparatus and have it over with.

Two-color Prints

Herewith samples of two-color prints which are not up to the mark. Can you suggest needed improvements?

The principal faults are inaccurate line-up and lack of register. The latter probably is aggravated by atmospheric changes affecting the dimensions of the sheets. After these faults have been corrected, further improvement is possible by selecting different color combinations. Neither the olive-ocher and bluish black nor the orange-buff and bluish black is the best possible two-color combination. Persian orange and greenish black probably is the best two-color combination for portraits. For years it was preferred on magazine covers—notably *The Saturday Evening Post* covers produced by duograph and duotone.

Process Binding, Loose-leaf

We are interested in binding trial editions of instructional material which have been reproduced on 8½-by-11-inch single sheets. Is it practical for us to consider doing such binding by spiral or plastic binding methods, since the requirements of such material would be met adequately by a style of binding which will open flat?

Can you tell us: 1. What firm in our area is licensed to do spiral or plastic binding? 2. Is the licensing to do this work covered in the purchase of equipment, or is the equipment leased and production subject to a piece royalty? What firms control the patents and equipment for this work? 3. Have you any other suggestions for handling this bindery problem?

Until the advent of the various types of process binding which allow the book to be opened flat, the loose-leaf binder was preferred, the more so because it permits cumulative revision by the simple method of adding or removing the single sheet as required. Loose-leaf is still in more general use in college and university.

We are sending you the names and addresses of the half-dozen firms controlling the patents and equipment for the various process bindings; they will be pleased to send you detail information, including the names of their representatives in your vicinity.

THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

N. E. A. Announces Winners

Winners in ten contests, with a total of sixteen divisions, were announced by the National Editorial Association while members were aboard the *S. S. Aleutian* on their convention tour to Alaska during June.

First prizes in the general-excellence contest were won as follows: Weekly division, newspapers over 1,000 circulation, the McMinnville, Oregon, *Telephone-Register*, Lars E. Baldine, publisher; weekly division, under 1,000 circulation, the Heron Lake, Minnesota, *News*, Vern Joslin, publisher; daily division, over 3,500 circulation, the Glendale, California, *News-Press*, W. S. Kellogg, publisher; daily division, under 3,500 circulation, the International Falls, Minnesota, *Journal*, Paul A. Anderson, editor. The Western Newspaper Union donated trophies for the weeklies, and *Editor & Publisher* contributed trophies for the dailies.

W. S. Kellogg, publisher of the *News-Press*, Glendale, California, had the distinction of also winning the first award for general excellence in typography, he being the only publisher to be honored with two firsts. The second award in typography was won by the Montclair, New Jersey, *Times*, and the third prize by the Scarsdale, New York, *Inquirer*. Donor of this trophy was *The Linotype News*.

In the job-printing-exhibit contest, trophy for which was donated by the Northern States Envelope Company, the three winners were: first, the Claremont, California, *Courier*, S. W. Larson, publisher; second, the Wellesley, Massachusetts, *Townsman*; third, the Barrington, Illinois, *Review*.

In the newspaper-production contest, trophies for which were donated by the Ludlow Typograph Company, first awards were won by the Montclair, New Jersey, *Times*, Garvin P. Taylor, publisher, in the weekly division, and by the Stillwater, Oklahoma, *Daily Press*, John W. Hinkel, publisher, in the daily-newspaper division.

The School of Journalism, University of Missouri, donated two plaques as trophies in the community-service contests, the winner in the weekly division being the Sheldon, Iowa, *Mail*, of which Paul C. Woods is publisher. The first award in the daily division was won by the Chelsea, Massachusetts, *Evening Record*, of which H. D. Hancock is publisher.

In the contest for producing the "most outstanding edition," first award in the weekly newspaper division was won by the Sanger, California, *Herald*, Roy A. Brown, publisher, and the winner in the daily-newspaper division was the Sheridan, Wyoming, *Press*, of which L. L. Mac Bride is publisher. The Meyer-Both Company, Chicago, donated two trophies.

The best-editorial-page contest was won by the Hood River, Oregon, *News*, H. G. Ball, publisher, and the trophy was donated by the past presidents of the N. E. A. The best-country-correspondents contest, trophy for which was donated by the Newspaper Association Service Bureau, was won by Miss Ima Mae Griffin, Roxbury correspondent for the Walton, New York, *Reporter*. President W. H. Conrad, of the N. E. A., donated the trophy in the classified-ad contest, won by the Waynesfield, Ohio, *Chronicle*, of which E. Benjamin Yale is publisher. The contest covering the best use of illustrative material was won by the Pella, Iowa, *Chronicle*, of which H. H. Sadler is publisher, and the trophy was donated by the N. E. A. engraving department.

Presentation of the second J. O. Amos Memorial Award was made to two members of the association: W. H. Conrad, publisher of the Medford, Wisconsin, Taylor County *Star News*, president of the National Editorial Association, and Major Bruce R. McCoy, manager of the Louisiana Press Association. They were presented with testimonial plaques by E. C. Amos, of the Sidney, Ohio, *Daily News*, donor of the award, which was given for outstanding service to the N. E. A. during the past year.

Hobby Is Horticulture

Dr. J. Horace McFarland, head of the J. Horace McFarland Company, printing concern at Harrisburg, Pennsylvania, has been chosen to receive the Arthur Hoyt Scott garden and horticulture prize of a gold medal and $1,000. Doctor McFarland has made horticulture his hobby in addition to making the printing of catalogs for seed companies his specialty. He is president of the American Rose Society, a position which befits his interest and his work.

Wants Libel Laws Changed

Prof. Frank Thayer, associate professor of journalism at the University of Wisconsin, advocated a change in libel laws during his address at the meeting of the Inland Daily Press Association in Chicago, May 17. He referred to the law recently enacted in Georgia as an example of fairness, whose provision is that if a newspaper makes a full and fair retraction, the plaintiff can obtain only reasonable actual damages.

Canada Increases Volume

Increase of more than $7,000,000 in value of printed products in the year 1937, as compared with value of products in 1936, was reported by the department of trade and commerce of Canada. The aggregate value of $117,826,142 as reported for 1937 included products of establishments doing trade composition, printing, publishing, lithography, bookbinding, engraving, stereotyping, electrotyping, and blue-printing. Approximately $50,000,000 was paid in salaries and wages.

A. T. F. Annual Meeting

Thomas R. Jones, president of American Type Founders, Incorporated, told stockholders at the annual meeting held in Elizabeth, New Jersey, June 13, that the purchase by the company of the Webendorfer-Wills Company, of Mount Vernon, New York, as announced last November, was due to the recent rapid growth in the use of offset printing, and the management's decision that it was more economical to purchase a going concern, "than to undertake the laborious and expensive process of creating a new line of offset equipment." He quoted preliminary figures from the United States Census of Manufactures to the effect that between 1935 and 1937 the volume of offset printing done in this country increased 49.6 per cent. He announced that both the American Type Founders plant at Elizabeth and the Webendorfer-Wills plant in Mount Vernon were working at capacity.

One new director, William H. Osborne, Junior, of Pitney, Hardin & Skinner, counsel for the company, was elected, and three directors were reëlected: Albert W. Finlay, Boston; Frank C. Ferguson, Jersey City; and T. R. Jones, president of the company.

Montreal's Hat in Ring

"Come and help celebrate our city's three-hundredth birthday" is the invitation appearing on the "business card" of each member of the Montreal Club of Printing House Craftsmen who will attend the forthcoming International convention at New York City. The purpose of the club is to obtain the favorable action of the International organization to hold its annual convention in 1942 in Montreal. The "business card" is three times the size of an average card, measuring, over all, 11 inches by 2½ inches, so that when it is folded it is 3¾ by 2½ inches. Facts concerning Montreal appear on each section of the card.

Employe Recreation Studied

Increasing recognition by management and labor leaders of the importance of organized recreation programs for employes was emphasized by the Chicago Regional Conference on Industrial Recreation held at the Hotel Sherman, Chicago, June 14 and 15. Demonstrations and exhibits were provided by outstanding industrial and labor musical, dramatic, and sports groups.

A survey, conducted by the conference, of 123 concerns in printing and allied trades, revealed that only thirty-eight sponsored no employe-recreation programs, the remainder reporting the existence of bowling, softball, and baseball teams, camera clubs, orchestras or bands, group picnics, or other social and recreational activities. A high percentage of concerns in other industries also reported employe activities.

Among the many stimulating panel discussions on the program—which included talks by authorities on cultural and social activities and hobbies—was the one devoted to employe publications, under the chairmanship of G. A. Bentley, advertising manager of the Seng Company, Chicago. Speakers developed the theme that the house paper is a morale builder, the "spark-plug" of an organization, and that it should be used to develop new attitudes and to integrate and mold employes along evolutionary lines. Shown in connection with this meeting was an exhibit of over three hundred house publications assembled by Frank Spalding, of the Neely Printing Company, Chicago.

Coöperating with the conference, which was held under the auspices of the University College of Northwestern University, were leading clubs and organizations and representatives of public and private agencies. The primary objective was to crystallize existing knowledge and experience into concrete practical plans to meet the individual's recreational needs through industry. Exhibits and demonstrations, covering virtually every phase of sports, hobbies, and cultural activities, indicated the encouraging extent to which employe recreation has been developed, and pointed the way to still broader growth.

Aid for Copyfitters

Copyfitting as it relates to faces of type produced by the Lanston Monotype Machine Company will be facilitated by the issuance of data published in an eight-page section for insertion in the monotype specimen book. Estimaters, designers, and layout men are cautioned not to use alphabet measurements for copyfitting, but to figure upon the width of the average character used in actual composition. In the section are listed two hundred monotype faces available for machine typesetting with information covering point sizes, set sizes, length of lower case and capital alphabets of each point size in picas and in inches. Copies of the booklet will be sent to THE INLAND PRINTER readers who write to the Monotype company for them on business stationery.

Buys Patent Mold

Purchase by the Imperial Type Metal Company of United States patent Number 2,072,817 from the Intertype Corporation has been announced. The patent covers a mold, so constructed as to cast a pig of metal with a slotted eye which facilitates the handling of metal pigs fed into pots of the typesetting machines by means of feeders of the Margach, Ludwick, Kendall, and Streamline manufacture. With the use of the new molds, segments of the eye drop into the pot automatically by gravity as they come in contact with the molten metal, thus eliminating the necessity of removing the hot unmelted eye from the feeder hook.

Inspiration at S.T.A. Exhibit

Producers and users of printed advertising are finding much inspiration at the thirteenth annual Chicago exhibit of Design in Printing, sponsored by the Society of Typographic Arts, at the Newberry Library, Chicago. The 172 specimens shown were selected by a jury from among more than 2,000 widely assorted pieces of fine printing designed and produced in the Chicago area during the past year.

Seven exhibits have received the S.T.A. award, as follows: Newspaper advertisements: Marshall Field and Company; Gudrun Alcock. Stationery: Dale Nichols. Annual report; the Container Corporation of America. Folders: Libby McNeill and Libby; Taylor Poor. Packages: O'Cedar Mit-Mop; Harry H. Farrell. Magazines: Abbotterapia; G. Harold Fritzlen. Books: Flower and Fruit Prints; William A. Kittredge, Walter Howe.

Ellsworth Geist, advertising manager of the S. D. Warren Company, Boston, made the principal address at the dinner meeting which opened the annual show to the public.

Three entries representing THE INLAND PRINTER are included in the exhibit: an engraved letterhead designed for this publication by Rex Cleveland; a letterhead, entered in an INLAND PRINTER contest, designed by the Tucker Printing Company, of New Philadelphia, Ohio; and the cover of the January, 1939, issue, which was designed by Elmer Jacobs, Chicago.

Irwin L. Bogin Art Director

Irwin L. Bogin, for several years associated with the Bauer Type Foundry, has been appointed art director of Philmac Typographers, New York City. Mr. Bogin has been credited with having styled advertising campaigns for many agencies and corporations, and he is ranked high as a designer. His work has been reproduced in these pages.



Customers and prospects of the Neely Printing Company, Chicago, can study three hundred different house-organs assembled by Frank Spalding

Analyzes Bogus Checks

Forgers using bogus bank checks, either printed by the operators themselves, or by "some small shady print shop," can be detected frequently by reason of "a mussy printing job," Sherman S. Knox, an executive of Sears, Roebuck and Company, declared in an article on the subject which was used as a warning to printers by the Chicago Graphic Arts Federation in its house-organ, *The Galley Proof.*

"The printing of bank checks is a fine art, and the vast majority of banks and business houses take pride in a well set up and well printed product," said Mr. Knox. "Therefore, any check that is printed on poor paper with poor ink, or is poorly set up in makeup or type, or is 'mussy' in appearance, or, in cases of checks imprinted on genuine bank stock, where there is a marked difference in the quality of the printing in the firm name and data from the original bank printing, is a check which should receive an extra careful investigation before good money is handed out on it."

In his presentation of the subject, Mr. Knox enumerated technical characteristics of a bogus check which ought to arouse the suspicions of trained bank tellers and other financial men. Referring specifically to features of special interest to printers, he said that the absence of perforation marks at least on one side, showing separation from another check, should call for special investigation; that some bogus checks show names of banks in abbreviated form, whereas "banks never abbreviate their names"; that "overprinting is another danger sign"; that when the word, "payroll," is overemphasized, either in size or by the use of red ink, such checks should be investigated; and that "a check of any business house not printed on safety paper is a suspicious item and should be scrutinized carefully."

Promotes Engraved Work

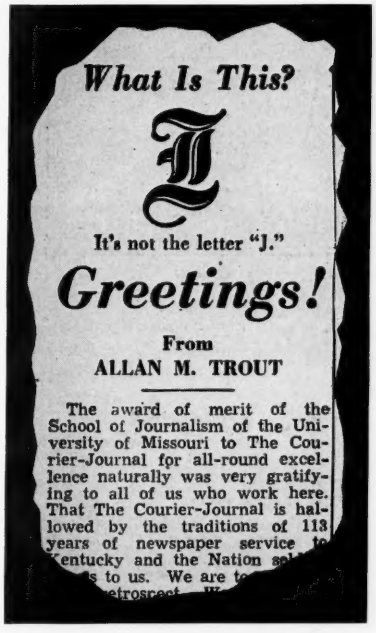
Engraved-stationery concerns in and around New York City have started a movement, designed to include concerns in other parts of the country, to sponsor a general publicity campaign to promote the merchandising of social and commercial engraved stationery. The name selected for the promotional work is "The National Coördinating Committee for the Engraving Industry."

Mistake Identity of "J"

That certain letters in Old English type are not easily identifiable is illustrated by the experience of the staff of *The Courier-Journal,* of Louisville, Kentucky, which newspaper has an honorable service record dating back one hundred thirteen years. The story of "mistaken identity" is told in a column conducted in the newspaper by Allan M. Trout, under the sub-head: "It's not the letter 'J,'" above which is a reproduction of the strange character that for many years has passed as the letter "J." We quote in part, from Mr. Trout's column:

"Today I give you an interesting tradition of our newspaper. It has been before your eyes for as long as you have read the paper, yet I daresay it has gone unnoticed. Look at the masthead at the top of this page; note the masthead at the top of page 1; note the masthead at the top of column 1 on the editorial page. The first letter in Journal

Mystery! The first letter in the word "Journal" of its masthead is not a "J," confesses The Courier-Journal, *of Louisville, Kentucky*



is not a 'J.' So far as we know, it has never been a 'J.' It has no counterpart in modern type catalogs. We don't know what it is.

"A conference was called here not so long ago with the view of substituting a bona fide 'J' for the unknown character. There was talk, pro and con. Some favored it, some didn't. Finally, Curtis Alcock, our composing-room foreman, brought in an 1869 issue of *The Courier-Journal* from his personal file of valuable old newspapers of the 'war between the states' era. The masthead of that old issue of 1869 was exactly like the one today. That settled it. We kept our old masthead, and it's as good today as it ever was, in our opinion.

"Like the Phoenix of old, the mastheads you see in this issue have perpetuated themselves through the years. As worn ones are discarded, new mastheads are cast from the proofs of the old. Type is not used in this process. The ones currently in use are electroplates, cast up as needed."

Industrial Ad Men to Meet

Complete campaigns displayed on standard-size panels, as submitted by members of the National Industrial Advertisers Association, will feature the exhibition connected with the 1939 conference to be held at Hotel New Yorker, New York City, September 20 to 22. Robert L. Ware, chairman of the advertising exhibit committee, has announced that awards will be given to the twenty best panels selected by a jury of professional advertising men and industrial executives, at least one panel in each of the six classifications to receive an award.

Each award will carry two prizes. The advertising man responsible for the work will receive a certificate, and the company issuing the advertising will receive a bronze plaque, mounted on a polished oak base, with the name of the corporation and a statement that the plaque is "in recognition of outstanding advertising accomplishment."

Employer Thanks Employes

E. F. Schmidt, president of the E. F. Schmidt Company, Milwaukee, recently called together his entire staff of employes —about one hundred—and thanked them for their team work in producing one of the best jobs of industrial literature ever done by the establishment. Subsequently, he had a photographer take a group picture of the assembly. Mr. Schmidt commented upon the growth of the organization from two employes, sixteen years ago when he started the business, to the one hundred now employed, and named certain employes for their outstanding services, and also presented the oldest employe with a gold watch. Then the employes presented Mr. Schmidt with a combination clock and barometer for his boat.

The following evening, an "open house" party was given at the plant in which employes and their families participated. Much of the program was furnished by home talent, while other numbers were furnished by professional entertainers. In talks given, much of the progress of the concern was attributed to "the happy family feeling existing among the entire employe group."

Southern Printers Honored

An award for producing the best direct-mail campaign of the year was voted to Kremer & Howard, Incorporated, advertising agency in Memphis, by the National Advertising Agency Network whose three-day session was held in St. Louis, June 3 to 6. Merrill Kremer of the agency, telegraphed on June 3 to V. C. Garriott, secretary of the Southern Master Printers Association while the printers were assembled at Miami, Florida, as follows: "Southern Master Printers' campaign won the direct-mail award at National Advertising Agency Network convention, St. Louis, today. Please inform Toof Brown Ed Trickett congratulations."

Adds Rotagravure Press

Kable Brothers Company, Mount Morris, Illinois, which two years ago erected a special building and added a rotagravure department costing $175,000 to its large printing establishment, has installed another unit described as a "new Hoe ninety-six-page super-production rotagravure press equipped with automatic electric running belt web tension device" which will be used for mail-order catalog production.

High press speeds are made possible by the non-stop paper-replenishing device and uniform electric tension. Printing units have thermal unit tanks and recirculating ink fountains with capacity for 70-inch circumference cylinders and also 35-inch circumference cylinders, these 35-inch cylinders being interchangeable with the cylinders now on the Hoe multi-color rotagravure press being operated in the plant.



Frederic W. Goudy, of Marlboro, New York, received the honorary degree of Doctor of More Humane Letters from Syracuse University at its sixty-ninth annual commencement, June 5. Dean M. Lyle Spencer, of the Syracuse University School of Journalism, presented the famous type designer for the conferring of the honor

Rochester Students Get Jobs

Eleven youths constituted the first graduating class of the new department of publishing and printing of the Rochester, New York, Athenaeum and Mechanics Institute, and it is announced that all have obtained jobs after completing their two years of special training. R. Randolph Karch is technical supervisor.

"Best Sellers" for a Quarter

Millions of copies of small-size books, with unabridged text of "best sellers," will be placed on the market to retail at twenty-five cents a copy, according to plans announced by publisher Robert F. de Graff, of New York City. Ten titles have been decided upon for the first printing of the books, whose size will be 4¼ by 6½ inches by ½ inch, each to contain approximately 380 pages. The books will be printed in type at least as large as that used in the original edition, but margins will be reduced, and special light-weight opaque paper will be used to assure "pocket-book" dimensions. Waterproof Dura-gloss covers will be used instead of cloth and board bindings.

The first titles to be used for the new style of inexpensive books are: "Lost Horizon," by James Hilton; "Bambi," by Felix Salten; "The Murder of Roger Ackroyd," by Agatha Christie; "Wuthering Heights," by Emily Bronte; "Enough Rope," by Dorothy Parker; "Topper," by Thorne Smith; "The Way of All Flesh," by Samuel Butler; "Wake Up and Live," by Dorothea Brande; Shakespeare's Five Tragedies ("Macbeth," "Julius Caesar," "Hamlet," "Romeo and Juliet," "King Lear,") with introductions by John Masefield, all in one volume; "The Bridge of San Luis Rey," by Thornton Wilder. Other titles will be announced.

Mr. de Graff has been a pioneer in the development of lower-priced book publishing. Fourteen years ago he originated the Garden City Publishing Company's line of Star Dollar reprints, of which 15,000,000 copies are reported to have been sold. He left to become president of Blue Ribbon Books, bringing out reprints of popular best sellers at prices ranging down to thirty-nine cents. A year ago he resigned in order to make an exhaustive investigation of what book-readers in this country wanted.

"For years, visitors returning from Europe have asked publishers of America why good books could not be issued at lower prices," says Mr. de Graff. "Several experiments in this direction have been tried, but they have all been more or less unsuccessful, probably because the best books were not concentrated on in the attempt.

"It has been assumed that cheap books—for the twenty-five-cent market—must be of a low common denominator. I venture to question the traditional beliefs, and am prepared to make this conscientious and thoroughgoing experiment to prove my faith in the pent-up American demand for genuinely good and enduring books at irresistibly low prices. I have full confidence in it."

Name Gutenberg Committee

Ten representative executives have been named by the American Institute of Graphic Arts as a committee "to coördinate, during 1940, a nation-wide celebration on the part of libraries, schools, newspaper, book, and magazine publishers, and similar groups throughout the United States" of the five-hundredth anniversary of the invention of printing. Henry Watson Kent, secretary of the Metropolitan Museum of Art, of New York City, is chairman. Other members are: Elmer Adler, president, Pynson Printers, Incorporated; John Archer, the New York Public Library; Paul A. Bennett, Mergenthaler Linotype Company; George H. Carter, Lanston Monotype Company; Otto W. Fuhrmann, Graphic Arts Division of New York University; Ronald Mansbridge, The Cambridge University Press and the Macmillan Company; Frederick G. Melcher, president of R. R. Bowker Company; William Reydel, vice-president of Newell Emmett Company; and Monroe Wheeler, the Museum of Modern Art.

"By general consent, credit for the invention of printing from movable types, more or less as we know it today, is given to Johannes Gutenberg of Germany," reads part of the announcement. "The date of 1440 has been generally accepted as a starting point, and celebrations of the anniversary of this date were held in 1740 and in 1840, also by general consent."

It is planned to exhibit a copy of the Gutenberg Bible in New York City in 1940 as part of the anniversary celebration.

Chattanooga Man Honored

I. J. Gardner, for fifty-two years connected with the Chattanooga, Tennessee, *Times*, announced at a luncheon given in his honor on the occasion of his seventy-fifth birthday anniversary on June 5, that he would retire in September from active service as production manager. Adolph S. Ochs, general manager of the publication, presided at the luncheon, which was attended by one hundred fellow workers on the paper and other friends of the honored guest.

Tests Poster "Fading"

Because tests by means of "fading" lamps were deemed inadequate, the I. P. I. products-development laboratory recently conducted outdoor tests of proposed poster inks in Oakland, California, in Chicago, and in New York City. Many pigments were found unsuited for posters, but forty-two were found suitable for outdoor work, and fifty were suited for indoor work. Fading machines which use artificial light are said to do only part of the required testing, as the poster inks must be subjected to tests to measure effects not only of sunlight, but of rain, mists, dust, abrasion, and smoke.

Joins Whiting-Plover Staff

Frank Rea Sloan, Junior, for eight years connected with the printing industry following his course in the printing department of Carnegie Institute of Technology, has been appointed a member of the sales promotion and service department of the Whiting Plover Paper Company, Stevens Point, Wisconsin.

Henry L. Bullen Honored

On June 25, Mrs. Henry L. Bullen, widow of Henry L. Bullen, unveiled a bronze plaque and portrait, honoring her late husband, at South Hall, Columbia University Library, New York City, at the invitation of Thomas Roy Jones, president of the American Type Founders. It is here that the library of printing, organized and developed by Henry L. Bullen, is housed. It was doubly fitting that to Mrs. Bullen was given the privilege of unveiling the memorial to her husband. It was with her help through many years that the library grew from a small collection of books at the American Type Founders to a collection of 80,000 volumes. The library and its museum collection of valuable pictures, documents, and other material, all relating to printing, were classified and card-indexed by Mrs. Bullen through the years she worked with her husband in building up this world-famous institution.

The speakers at the brief unveiling ceremony were Frederic W. Goudy, Thomas Roy Jones, president of American Type Founders, and Gilbert T. Hodges, of the New York *Sun*. As Mrs. Bullen closed the ceremonies, by unveiling a photograph of her husband and the bronze plaque below it, Mr. Goudy spoke feelingly of the immense value the library had been in research required in designing his types. He praised the help Mr. and Mrs. Bullen had given by putting precious documents at his disposal.

Thomas Roy Jones recalled the incident that brought this collection of books into being: The American Type Founders had gathered a small library, largely type specimen books, beginning with that of Caslon Type of 1734. Henry Bullen wrote THE INLAND PRINTER an anonymous letter, suggesting that while there were libraries for doctors, scientists, architects, artists, *et cetera*, printing, to which all professions were indebted, had no library of its own. R. W. Nelson, of the American Type Founders, read the article, as Bullen expected he would. He approved the idea and took it to Bullen, adding that he thought it was something the company might undertake. Bullen was assigned to the task. The result remains a monument to Nelson and Bullen.



Left to right—Thomas Roy Jones of American Type Founders, Dr. C. C. Williamson, Director of Libraries, Columbia University; Mrs. Grace Bullen, widow of Henry Lewis Bullen, Frederic W. Goudy, and Col. Gilbert T. Hodges at unveiling of Bullen memorial plaque and portrait

For seven years, 1884 to 1891, the present writer was associated with R. W. Nelson in the American Press Association in pioneering "cuts" service through the stereotype plate system to the small newspapers of this country. On a couple of occasions, after the great library had reached its fullness, he asked Mr. Nelson where he would like his library to be permanently placed after he was gone. The reply was: "New York, which will be the center for writers and students of printing."

Gilbert T. Hodges delivered an eloquent tribute to the printing art. He said that printing, advertising, and transportation were the most powerful forces that have contributed to the development of North America. He read the prose poem written by "Bob" Davis of the New York *Sun*, in 1911, which is already familiar to our readers.

Mrs. Bullen was visibly overcome with emotion as she unveiled the plaque. Those who witnessed the ceremony understood how painful it must now be for her to be separated from the books to which she, with her husband, gave so much of her life.



At left is the first layout for our cover design this month; at right is the way it was revised. When Dan Smith, Chicago designer, first submitted it, we liked the idea, but felt that the balance was somehow wrong. Mr. Smith thereupon revamped the design, and this second attempt clicked with us at once. Possibly we're wrong; we wonder what other layout men think about it. We'd be glad to have opinions on this; if we get enough comment we may publish the consensus which should reveal principles of layout balance valuable to all

Death Takes Mark A. Mullee

Mark A. Mullee, vice-president of The Lackawanna Press, Newark, New Jersey, and treasurer of the International Association of Printing House Craftsmen from 1934 to 1937, inclusive, died recently at his late residence, 221 Maple Avenue, Irvington, New Jersey. He is survived by his widow, five daughters, and a son. He was born in Philadelphia 52 years ago, and started in the printing business in 1901. He worked in Baltimore, Washington, D. C., back to Philadelphia, and in New York City, then went to Newark where for many years he was connected with The Essex Press. In 1924, he joined with Edward J. and John S. Ryan in organizing The Lackawanna Press, with which he was connected until his death as vice-president and superintendent. He was a charter member of the Newark Club of Printing House Craftsmen, which was organized in 1920, and served as its treasurer for many years. In 1934 he was elected treasurer of the International and served three terms until 1937.

Plant Operation and Management

A digest of new methods and plant equipment

INTERTYPE CORPORATION has announced a series of medium-weight Futura matrices of type faces duplexed with Demibold in 8-, 10-, and 12-point, as shown in the exhibit

THIS Paragraph set in the 12 point size of Intertype Futura Medium **with Demibold** 2345

THIS Paragraph set in the 10 point size of Intertype's Futura Medium duplexed **with Demibold** 1234567

THIS PARAGRAPH set in the 8 point size of Intertype Futura Medium **with Demibold** 12

THIS PARAGRAPH is set in 7½ point size of Intertype Rex **with Bold** 12345

ABC abcdefghijklmno 123
ABC abcdefghijklmno 123

herewith. The exhibits also show 7½-point Rex with Bold, and 12-point Cairo Italic with Cairo Bold.

MEMPHIS MEDIUM with italic can now be obtained from the Mergenthaler Linotype Company in 6-, 8-, 9-, 10-, 12-, 14-, 18-, and 24-point. Herewith are showings of 24-point Memphis Medium with italic, and of 30-point Memphis Medium italic:

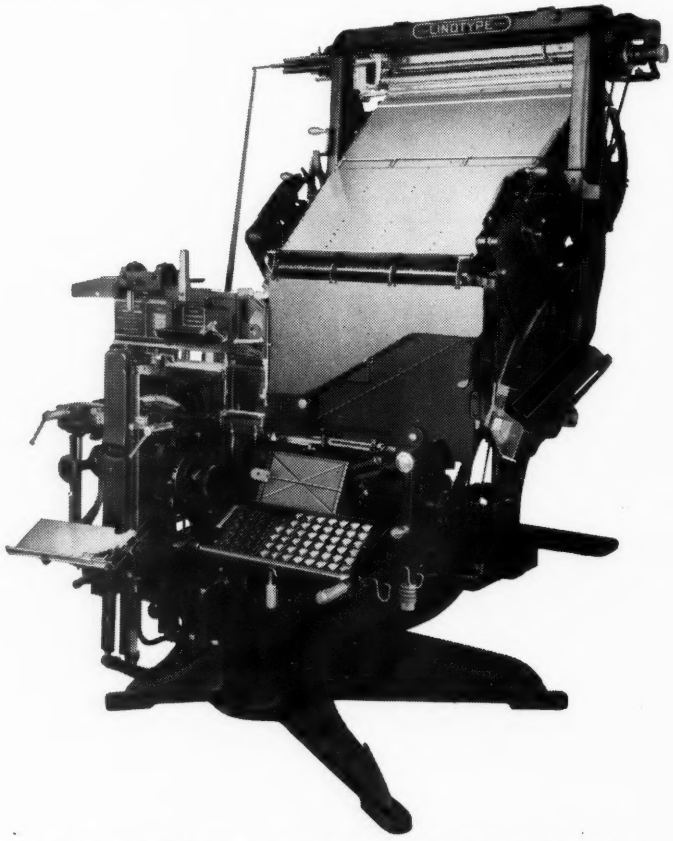
HOW is one
HOW is one
HOW is on

Spartan Light. How is one to a
Spartan Medium. How is one t
Spartan Medium Italic. How is
Spartan Heavy. How is one t
Spartan Heavy Italic. How is
Spartan Black. How is one
Spartan Black Italic. How

VARIOUS weights of Spartan in 8-, 10-, 12-, and 14-point are now available, according to an announcement from C. H. Griffith, vice-president in charge of typographic development for the Mergenthaler Linotype Company. They are: Spartan Light with Medium; Spartan Medium with italic; Spartan Heavy with italic; and Spartan Black with italic.

A PORTABLE Multifolder for use in offices, said to fold from 3,000 to 5,000 circulars or letters an hour, depending upon the type of eight folds desired, has been announced by the Multistamp Company, Incorporated, Norfolk, Virginia. Both the hand-operated and motor-driven models have an automatic paper-feed attachment. Maximum folding capacity is 10 by 16 inches and minimum is 2½ by 5 inches. It will handle textures and weights of paper up to the thickness of cardboard. The weight of the machine, with electric motor attached, is 37½ pounds, and the size is about that of the standard typewriter. Production will begin shortly.

MODEL 33 Extra Range Display Linotype—a new Blue Streak model—has been announced by the Mergenthaler Linotype Company. It accommodates four 72-channel Linolite magazines which are 35 per cent wider than regular 72-channel magazines and make it possible to compose, at single-keyboard speed, type faces up to and including normal width 36-points. This new arrangement makes it possible to set, from the 72-channel magazines, type faces which formerly could be run only in 55-channel main magazines and 34-channel auxiliary magazines in addition to sort trays. Magazines are easy to change, notwithstanding their greater width and capacity, because of their light weight and in-built, quick-change mechanism. The machine can be equipped with various Blue Streak features, including the self-quadder and the six-mold disk. Model is shown above.



New Blue Streak Model 33 Extra Range Display Linotype; four wider 72-channel magazines

KUT-LOX UNITS, made of steel, with two sharp pegs projecting above the surface of each unit, the unit being either 3 by 3, or 3 by 6 picas in size, to hold plates to bases in newspaper forms while proofs are taken or mats are made, are being manufactured by the Challenge Machinery Company, Grand Haven, Michigan. The inventor is Randolph Langseth, of the Muskegon, Michigan, *Chronicle*. One or more Kut-Lox units are inserted in the base makeup, and the cut is laid in position and gently tapped down with planer and mallet. The pegs projecting above the surface of the units enter the soft under-side of the plate and hold it securely during the proofing and mat-making operations.



Kut-Lox units hold plates to bases in newspaper forms in proofing, matting

The units are made to the standard .759 height, thus can be used with any system of base employed by newspaper. Where non-distribution system is used by newspaper, Kut-Lox units which accidentally get into the melting pot can be removed without damage to the units because of the nature of the metal used in their manufacture. In the illustrations, A represents the unit, 3 by 3 picas; B represents the 6-by-3 unit: and C represents the Kut-Lox guards which have small hooks projecting from a 3-by-3 pica base, .853 inches high, the hooks being type high, one on each side of a plate being sufficient, it is claimed, to hold a sixteen-gage plate in position.

THREE new type faces have been announced by American Type Founders—Balloon Light, Bold, and Extrabold. They were designed by M. R. Kaufmann with the purpose of combining them with Kaufmann Script and Kaufmann Bold. The sizes of the new faces are the same as the Kaufmanns, covering the complete range of from 10- to 96-point in this series.

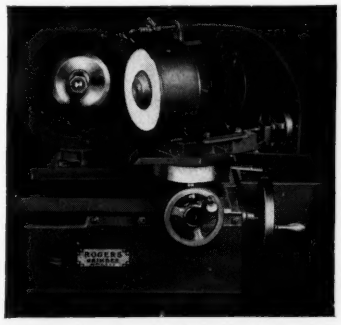
BALLOON LIGHT, **BOLD**
AND EXTRABOLD

CALEDONIA, a new type face designed by W. A. Dwiggins, "to run a kind of parallel with Scotch Modern," has been announced by the Mergenthaler Linotype Company. In an eight-page folder showing the 8-, 9-, 10-, 11-, and 12-point sizes thus far produced, the manufacturer observes that "this exclusive Linotype face falls within the 'modern' classification, but is drawn with more fluidity and flexibility in individual characters than is usual in traditional modern face fonts now available."

DESCRIBING its new Baffle Mouthpiece, Intertype Corporation has issued a statement from Chief Engineer H. R. Freund, as follows: "The baffle facilitates the displacement of air from the crucible and mold prior to the cast, insuring solid close-grained slugs. It also insures that the first type metal to enter the mold and form the type face is clean, unoxidized metal from the bottom of the throat. The size of the new Intertype mouthpiece assembly has been increased considerably to make positive a constant temperature in accordance with the rheostat or governor setting. Sensitive temperature control improves the base and microstructure of the slug, as well as the face, and is therefore desirable."

TWELVE EXAMPLES showing the use of Bodoni Campanile, a tall and slender yet bold version of Bodoni, are contained in a colorful folder, 8½ by 12, issued by the Ludlow Typograph Company, of Chicago. The type face is an original design, named after the Campanile of St. Mark's in Venice. Specimens include various kinds of advertisements in which Bodoni Campanile, obtainable in sizes from 18- to 72-point, is used in combination with Bodoni Bold, Bodoni Modern, and Coronet Bold.

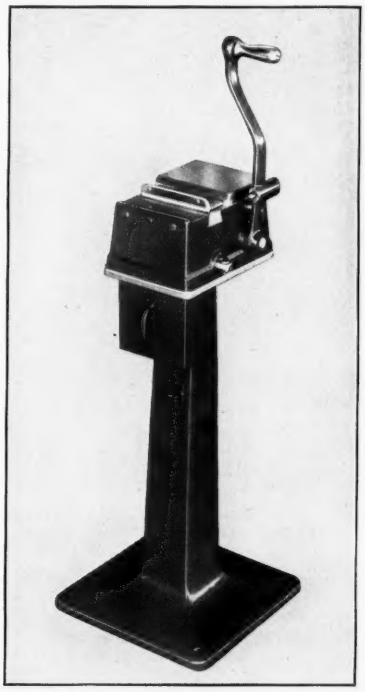
A NEW circular knife grinder, designed to sharpen slitter and other knives, built in three sizes for knives from one inch to twenty inches in diameter, has been announced by Samuel C. Rogers and Company, Buffalo. Any type of circular knife, single or double bevel, within the diameter range indicated, can be returned to its original trueness and sharpness by the use of the new grinder, according to the manufacturers. In the illustration the operator (a) places slitter on spindle, tightens nut, turns switch, and knife revolves on true running shaft; (b) moves grinding wheel to correct grinding angle; (c) turns hand wheel, feeding knife to grinding wheel at proper rate to sharpen properly to delicate, thin cutting edge.



Grinder for circular knives; three sizes

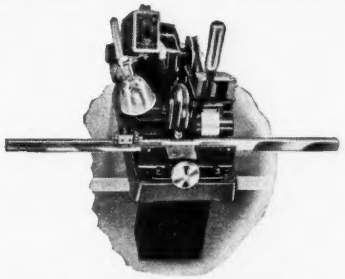
THE ROBERTS Numbering Machine Company, Brooklyn, has issued a booklet, twelve pages and cover, 6 by 9, titled "Measured Selling," the purpose of which is "to help our customers obtain more business." Introductory remarks deal with basic elements in every sale, with questions designed to help the reader to make an analysis of his own sales methods. The principal feature of the booklet is the group of sketches of contours and expressions of men's faces with suggestions of sales methods to be employed in dealing with each type of personality as represented in the list, from Number 1 to 37. The booklet was prepared by Oscar G. Heyen, sales manager of Roberts company.

THE LUDLOW Shell-Hi Slug Shear is a precision tool to cut shanks from slug-heads, which can be tacked or cemented on base material .765 of an inch high, enabling newspaper compositors to make late price changes, corrections, and to add signatures to plated advertisements without mortising type-high material or changing makeup. Specially made high-space matrices equipped with pins to cast tack-holes in slug-heads are available for use in plants where sheared slug-heads are to be tacked onto bases. A pedestal base, 16 inches square, 36 inches high, and weighing 154 pounds supports the operating parts.



Shell-Hi Slug Shear aids news compositor

LATEST VERTICAL ROTARY MITERER is the low-cost "Economy Model" made by H. B. Rouse and Company, Chicago, for smaller newspapers and plants not requiring greater capacity. It takes rules from hairline face up to 24 points in thickness, cutting 700 miters an hour from strips. Mitering accuracy and operation is said to equal that of larger miterers.



Veritcal rotary miterer, "economy model"

OFFSET
RUBBER
GRAINING
COMPOSITION
ROTOGRAVURE
NON-MELTABLE
FABRIC-COVERED
VARNISH & LACQUER
ROLLERS

SAM'L BINGHAM'S SON MFG. CO.

CHICAGO

ATLANTA CLEVELAND NASHVILLE DES MOINES DETROIT
DALLAS HOUSTON INDIANAPOLIS KALAMAZOO KANSAS CITY
ST. LOUIS MINNEAPOLIS PITTSBURGH SPRINGFIELD, O. OKLAHOMA CITY

The Greatest Variety of Fine Printing Papers in The Middle West

HAMMERMILL . . . . STRATHMORE
CHAMPION . . JAPAN PAPER CO.
STANDARD PAPER MFG. CO.
LINWEAVE ASSOCIATION
U. S. ENVELOPE CO.

▼

SWIGART PAPER CO.
717 South Wells Street
CHICAGO

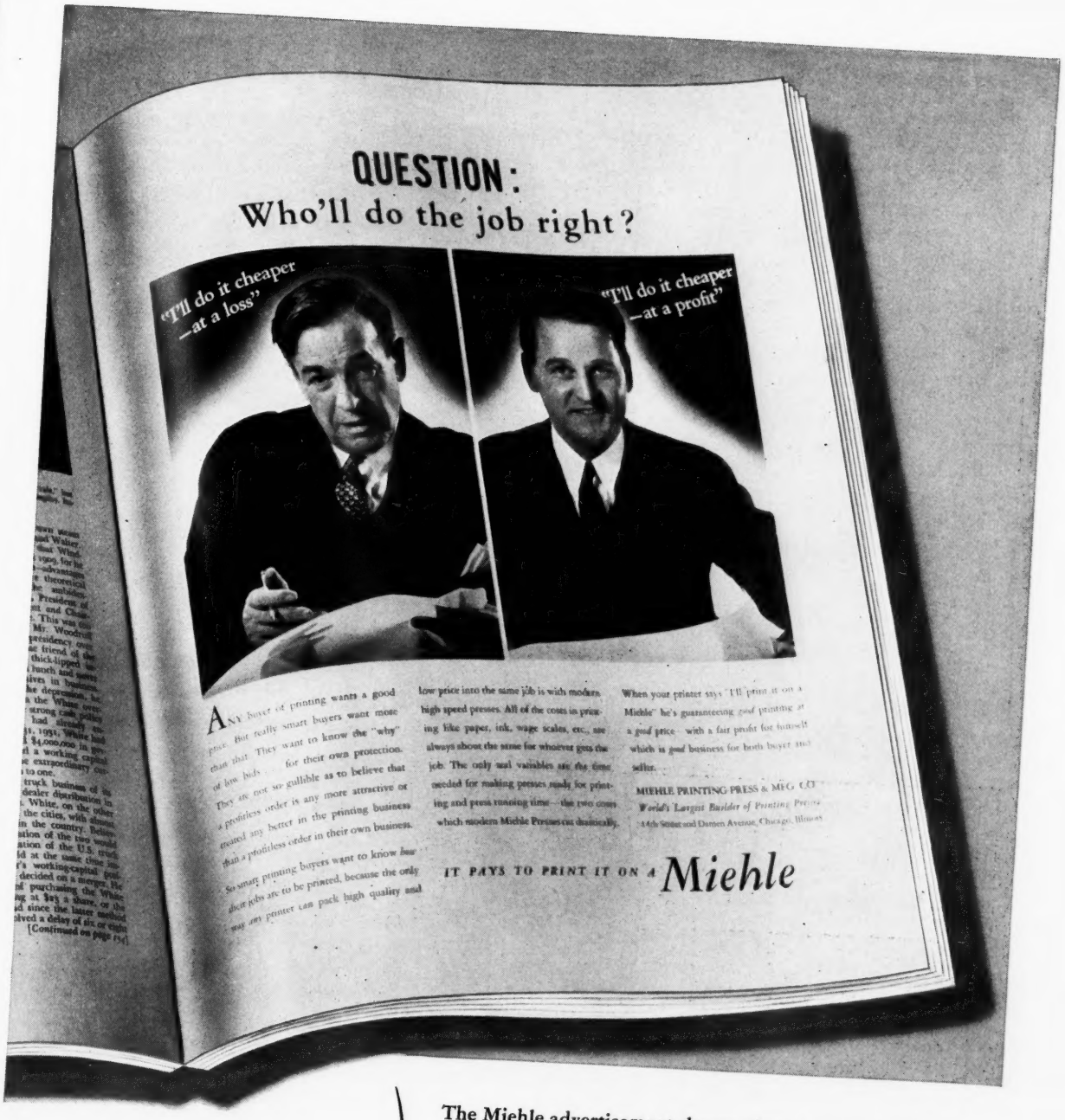


Bustles were going out . . .

in 1905. And the Kimble idea was already in . . . of a motor built specially for printing presses and such. How much that idea has meant to printers you can see by comparing the equipment of that day and this . . . and the number and variety of machines equipped with the special Kimble Motor today. KIMBLE ELECTRIC COMPANY, 2011 W. Hastings St., Chicago, Ill.

Kimble MOTORS

Distributed by AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities

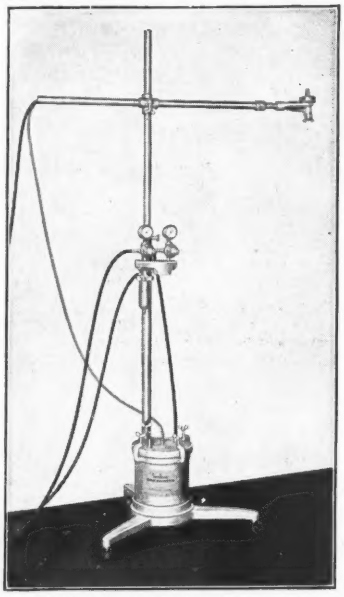


For Profits in Printing

The Miehle advertisement shown above appears in the July 1939 issue of Fortune Magazine. It is the opening gun in an extended national advertising campaign dedicated to a better understanding between printers and buyers of printing. This is Miehle's advertising, but more than that, it is the *printer's* advertising . . . because it makes a case for Profits in Printing. Your most important customers and prospects are seeing this advertising, and you can capitalize it to your own great advantage. Write for details on how this may be done.

MIEHLE PRINTING PRESS & MFG. CO.
World's Largest Builder of Printing Presses
14th St. and Damen Ave. Chicago, Illinois

SPRAYOMATIC Offset Eliminators are ALL-AIR-OPERATED with



- NEW TYPE GUN
- NEW TYPE SWITCH
- Fingertip CONTROL
- No Wearing Parts

Do away with old-fashioned costly preventatives such as slipsheeting, racking, ink-doping, slow speeds, etc.

Eliminate all your troubles forever with new and different SprayOmatic — the pioneer of portable offset eliminators.

Write now for full details, stating kinds of presses, and whether or not you have your own air supply, to

PRESSURE PORTABLE (Above)
Five other models and special jobs available —with or without compressors

THE SRAYOMATIC PRODUCTS COMPANY
1120 Harrison Avenue • Cincinnati, Ohio

RUBBER PRINTING PLATES By PROCESS.

ARE THE SOLUTION TO MANY PRINTING PROBLEMS

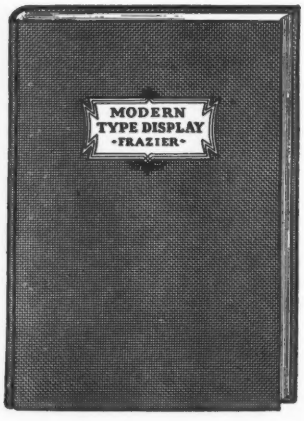
We operate the largest and most modern plant in the United States for the engraving and molding of plates for Letterpress and Anilin printing.

WE ALSO MANUFACTURE MATERIAL FOR PRINTERS WHO ENGRAVE THEIR OWN RUBBER PLATES

Write us about your problems

PROCESS RUBBER PLATE CO.
522 SOUTH CLINTON ST. CHICAGO, ILL.

MASTER *the Fundamentals First!*



This Book Now $2

MODERN TYPE DISPLAY

This text, by J. L. Frazier, Editor of THE INLAND PRINTER, presents those basic principles of good typography and display, so essential to creditable results. Third and revised edition first published in 1910. Not "modernistic."

Here's A Typesetting Mark!

$2.25 a copy



Boy Sets 1100 Lines 12th Learning Day

The Courier-Journal of Louisville, Ky., after using the unique Harding course of instruction in Linotype touch operating reports: "The first boy that we started set 1030 lines on the 11th day and 1100 lines on the 12th day . . . with a covered keyboard!"

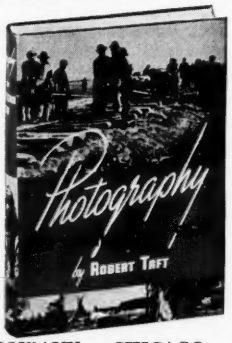
"A Practical Touch System," —*Harding*

THE INLAND PRINTER, Chicago

The *First* book to trace the effect of photography on the life of the American people.

Photography and the American Scene

by Robert Taft



The *first* history of American photography. 300 illustrations. Intimate glimpses of U. S. history with development in photography.

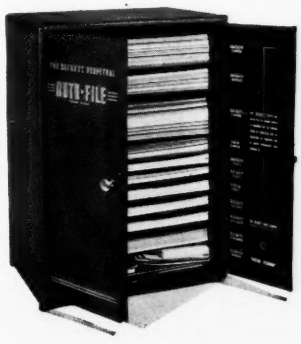
Price $10

Order Now of
THE INLAND PRINTER COMPANY • CHICAGO



ASSURING PERFORMANCE

INFORMED printers and paper buyers know that to insure the best results a paper stock appropriate to the job in hand must be used. Finding just the right stock is too often a tedious and exasperating job. At best it takes time, causes delay and frays tempers. Too often one gives up in disgust and uses something "nearly as good."



The Beckett Perpetual Auto-file does away with these troubles once and for all. In this neat, compact little steel cabinet, only 19 inches high, are almost 300 double 9 x 12 dummy sheets, classified and in order so that you can put your hand instantly on exactly what you want. The stocks shown include Buckeye, Beckett and Ohio Covers; Buckeye, Beckett and Tweed Texts; Beckett Offset and Beckett Brilliant White Opaque. With the cabinet goes perpetual free replacement service so simple as to be almost automatic.

To all branches of the Graphic Arts we offer this indispensable tool at the nominal price of $5.00, which is but a small fraction of its cost. If it disappoints you tell us within thirty days and your money will be immediately refunded.

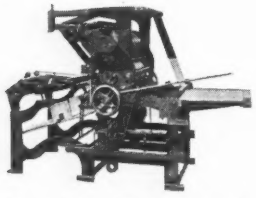
THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Copyright, 1939, by The Beckett Paper Co.

Halley NUMBERING MACHINES

23"x23" size



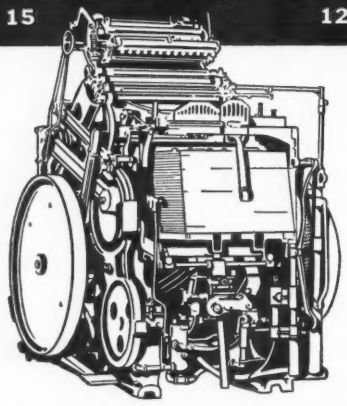
Junior Labour Only Required.

For Numbering
BANK NOTES, CHEQUES, TREASURY NOTES AND ALL KINDS OF COMMERCIAL NUMERICAL WORK.
Automatic feeder, automatic mechanical check, pile delivery.
Rotary numbering, no wong numbers, no waste sheets.
5,000 TO 7,500 CORRECTLY NUMBERED SHEETS PER HOUR.

Particulars from **JAMES HALLEY & SONS, LTD., SAMS LANE, WEST BROMWICH, ENG.**
LONDON AREA: FRANCIS J. CONNOLLY, 4 BLACKFRIARS ROAD, S.E.1

The Craftsman Automatic Unit

10 x 15 12 x 18



● High quality presswork—high production speed—low operating cost. Write for booklet "33 Reasons"; it tells the *real* story of Handwheel Impression Control; shows, *by pictures and text,* how this modern feature insures better printing and cuts makeready time and costs.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO

Zephyr BLACKS

Timed to the Tempo of the **MODERN** *Pressroom!*

Perfected in three grades, they are available for practically any job. But you must try them to fully appreciate their value; it is impossible to adequately describe them. You must see for yourself how they speed production . . . with safety and certainty.

They cost no more than ordinary inks and every plant should stock Zephyr Blacks for rush jobs. Write for descriptive folder.

Sinclair & Valentine Co.
MAIN OFFICE AND FACTORY
611 West 129th Street, New York, N. Y.

Albany	Cleveland	Kansas City	New Orleans
Baltimore	Dallas	Los Angeles	Philadelphia
Birmingham	Dayton	Manila	San Francisco
Boston	Havana	Nashville	Seattle
Chicago	Jacksonville	New Haven	



HOLLISTON TAG-LABEL-SIGN CLOTHS
ALSO CLOTHS FOR
Office Forms, Factory Forms, Maps, Charts, Indexes, Catalog and Loose Leaf Pages, Instruction Manuals, Certificates, Licenses, Advertising Novelties, Etc. Write for Samples and Prices.

THE HOLLISTON MILLS, Inc., Dept. C5, Norwood, Mass.
BOSTON NEW YORK PHILADELPHIA CHICAGO





Baseball Fans Will Go Wild Over *Goes 1939* • • •

BASEBALL CALENDAR

NEW SIZE • • • NEW STYLE • • • MANY ADDED FEATURES • • • IT WILL VIRTUALLY *SELL on SIGHT!*

● Contains complete schedules of Seven Leagues; both Majors, three Class AA and two Class A Leagues; World Series Records; Food for Fandom; Batting Champions; Minor League Pennant Winners and a wealth of other interesting Baseball data.

Show it and you'll sell it . . . and make money by selling it. Write for samples.

Goes LITHOGRAPHING COMPANY • • • • •
35 West 61st Street, Chicago
53 K Park Place, New York

Only THE CHALLENGE *Has the Automatic* TRIP GAGE



. . . . Just One of the Many Reasons Why These Drills Are *Speed Champions*

It's amazing how fast an operator can work with a Challenge Paper Drill—how easily she can produce 200,000 to 600,000 holes per hour, depending on the kind of work and the model used. That's because everything about the machine is designed for her convenience and efficiency.

Look at the Automatic Trip Gage. It enables her to drill all the holes in each lift without taking either hand from the paper. The guide latch is automatically tripped as each hole is drilled, leaving the guide free to be pushed to the next station by the pressure of the stock against it. After all holes are drilled, one quick motion returns the guide to starting position. This Automatic Trip Gage is standard on all Challenge Drills, except the Style M Bench Model which has a Finger Trip Gage. A Fully Automatic Back Gage is available on any Challenge Drill, except the M and past models, on special order . . . Get the whole story. Write for details.

The Challenge Machinery Company, GRAND HAVEN, MICHIGAN

CHICAGO, 17 E. Hubbard St. 200 Hudson St., NEW YORK

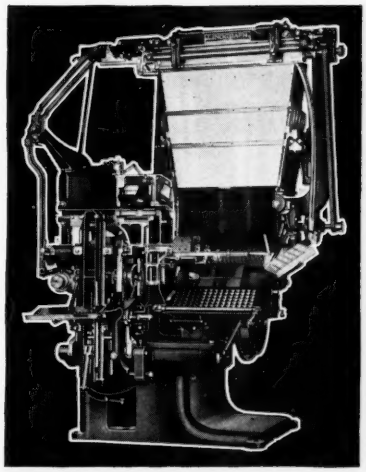
346

7 Models

A SIZE AND STYLE FOR EVERY REQUIREMENT

Choose a Challenge

See Challenge Exhibit at Graphic Arts Exposition, New York Sept. 25 — Oct. 7



MORE VALUE PER INVESTED DOLLAR

Thank You Gentlemen

The deep interest and spontaneous enthusiasm displayed by those of you who attended the Mechanical Conference of the A N P A in Philadelphia last month will long be to us a prized memory.

We placed the Linograph "50" under the searching spotlight of expert scrutiny. It required no courage to do this because we KNEW our product would command the favor of the most critical—for we have combined all of the fine essentials of value, stamina, performance and PRICE into this most advanced of all typesetting machines.

A Linograph "50" in your plant will deliver big returns in those important satisfactions which are the basic incentives of all Progress.

We shall regard it as a privilege to discuss these possibilities with you.

Complete Information Is Yours for the Asking

LINOGRAPH CORPORATION
DAVENPORT IOWA

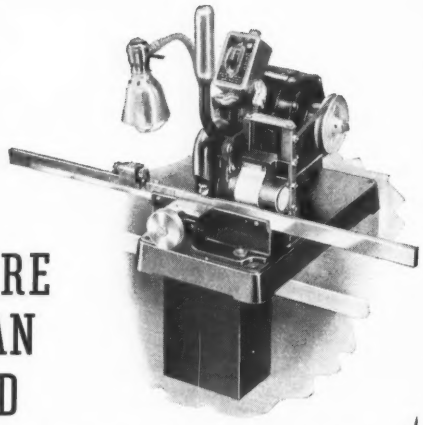
TEAR OUT AND MAIL THIS COUPON

LINOGRAPH CORPORATION
120 Scott St., Davenport, Iowa

Gentlemen: Please send us your complete, illustrated Linograph "50" Catalog.

Name.....By.....
(Title)

City.....State.....



MORE THAN SPEED

The New, low priced, Economy Model Rouse Vertical Rotary Miterer brings you more than the facilities for cutting 700 miters an hour direct from strip material.

It brings you perfectly joining corners on any rule from twenty-four point full face to one point or hairline face.

The New Economy Model Rouse Vertical Rotary Miterer may be installed with minimum investment. It affords the solution to many mitering problems. A FREE circular will be sent at your request. Write for it.

H. B. ROUSE & COMPANY
2216 North Wayne Avenue, Chicago, Ill.

SPECIAL NUMBERING MACHINES FOR ALL REQUIREMENTS



Above: Model 45 Plungerless. Operated by Rod which is oscillated by plunger located outside of printing form.

WRITE FOR SPECIAL FOLDER

AMERICAN NUMBERING MACHINE CO.
ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

ROSBACK

Rotary Round Hole and Slot Hole Perforators, Hi-Pro Paper Drill, Gang Stitcher, and Vertical Perforators and Punching Machines.

F. P. ROSBACK COMPANY
Largest Perforator Factory in the World
BENTON HARBOR, MICHIGAN

Raised printing

HIGH SPEED

Hard • Flexible • and Permanent Effects

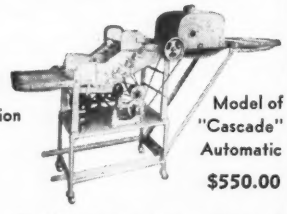
Simple and Foolproof

PURCHASERS DELIGHTED

• SEE IT—at the Graphic Arts Exposition

Quick delivery now.

Write for more data.



Model of "Cascade" Automatic

$550.00

EMBOSSOGRAPH PROCESS CO., Inc., 251 Williams St., New York, N. Y.

REBUILT MACHINERY
GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

FIRST SEE IF HOOD FALCO HAS IT

CYLINDER PRESSES:
Two-color Miehle 56-62-65-70.
Single color Miehles, all sizes.
Babcock and Premiers.
No. 4 Miehle Automatic Unit.
NOTE: Feeders and extension deliveries for above machines if desired.

AUTOMATICS AND PLATENS:
Miehle Verticals.
Style B and No. 2 Kellys.
Miehle Newspaper Press, 4 page, 8 col.
10 x 15 and 12 x 18 Kluge and Miller Units.
C. & P. Craftsman Automatic. Open jobbers, all sizes.

CUTTERS, ETC.
Power Cutters—all standard makes.
Cutters and Creasers.
Stitchers. Folders.
Patent Base.

Hood-Falco Corporation is the oldest and largest firm dealing exclusively in used and rebuilt printing equipment. Our reputation for fair dealing is based on thousands of satisfactory transactions.

HOOD-FALCO CORPORATION
New York Office: 225 VARICK ST., Tel. Walker 1554
Chicago Office: 343 S. DEARBORN ST., Tel. Harrison 5643

MODERN MILLER AUTOMATICS

TWO-COLOR · MAJOR SIMPLEX · HIGH-SPEED MASTER-SPEED CUTTER AND CREASER

MILLER SAW-TRIMMERS

miller

MILLER PRINTING MACHINERY CO.
PITTSBURGH, PA.



The ART of BLOCK CUTTING
By O. A. Hankammer & F. C. Lampe

$1.50 post paid

Learn to make your own simple cuts from linoleum blocks. 162 pages of easy lessons. Illustrated. Reduced price.

THE INLAND PRINTER, CHICAGO

Sales ammunition!

Wiggins Book Form Cards and Compact Binders are carried by these paper merchants:

New York City
Richard C. Losech Co.
Pittsburgh
Chatfield & Woods Co.
Cincinnati
The Chatfield Paper Co.
Detroit
Seaman-Patrick Paper Co.
Grand Rapids
Carpenter Paper Co.
Houston
L. S. Bosworth Co., Inc.
Tobey Fine Papers, Inc.
St. Louis

It's as far in advance of home-cut stock as the cartridge from powder and ball.

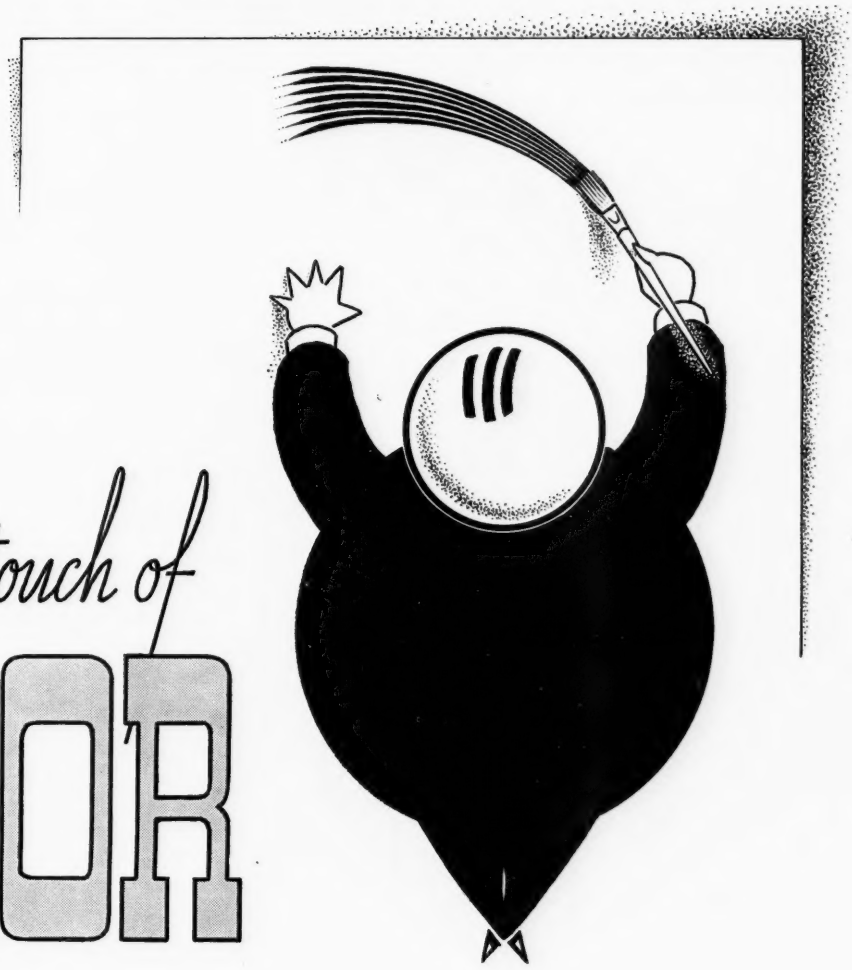
***Wiggins Book Form Card Stock* used for business cards in a *Compact Binder*, is a sure fire business getter. If you don't believe it, ask any of these paper merchants to fix you up with a trial order—or write us direct.**

The John B. **WIGGINS** *pany*

1152 Fullerton Avenue, Chicago

Book Form Cards *Compact Binders*





Just a touch of COLOR



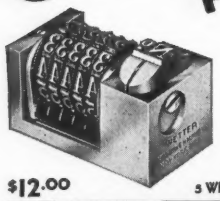
SEND for interesting demonstrations of added effectiveness through use of color.

Judicious use of color—sometimes just a "touch" of it—can work wonders in making printed pieces more effective. Especially letterheads—which do their job of telling and selling much more emphatically when color is added. Use ADIRONDACK BOND for maximum efficiency in letterhead printing; fine appearance, low cost, excellent printing qualities—and a wide range of colors. Send for your copy of "Just a Touch of Color"; address request to Sales Dept. B.

INTERNATIONAL PAPER COMPANY
220 EAST 42ND STREET • NEW YORK, N. Y.
BRANCH OFFICES:—BOSTON • CHICAGO • CLEVELAND

ADIRONDACK BOND
"An INTERNATIONAL PAPER *Value*"

86 WAYS TO LAND PROFITABLE ACCOUNTS



—all by means of typographic numbering. See page 4 of the novel, useful booklet "Numbering for Profit." If you haven't a copy, write for one.

$12.00 5 Wheels, Solid Plunger. Slide Plunger, $1 Extra.

WETTER NUMBERING MACHINES — SOLD BY ALL DEALERS AND BRANCHES AMERICAN TYPE FOUNDERS

MANUFACTURED BY WETTER NUMBERING MACHINE CO.



GOING OFFSET?

We'll help you get started right. Write now to LITHO CHEMICAL and Supply Co., 63 Park Row, New York, N. Y. for new FREE Instruction Chart telling exactly

HOW—to Make Photo-Offset Press Plates
WHAT—FORMULAS for Each Operation

DEXTER FOLDER COMPANY

Headquarters for Press Feeders, Dexter and Cleveland Folders, Stitching and Trimming machines.

Main Office: Pearl River, N. Y.

DON'T SACRIFICE YOUR OLD CUTTER MODERNIZE IT ECONOMICALLY WITH A

POWER GAUGE

Moves the gauge back and forth by power!

Write to POWER GAUGES, 304 HUDSON ST., N. Y. C.

ATF AMERICAN TYPE FOUNDERS

KELLY PRESSES FOUNDRY TYPE
ATF COMPOSING ROOM SAW

A complete line of machinery and miscellaneous supplies.

Branches and Agents in Twenty-Five Cities

STEWART'S EMBOSSING BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets 5¾ x 9½ inches $1.25 a dozen, postpaid.

Instructions with each package.

THE INLAND PRINTER COMPANY
205 W. Wacker Drive, Chicago, Illinois

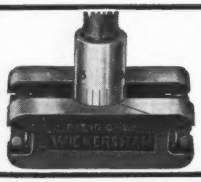
STOP OFFSET



Get your free copy of this new bulletin—"10 Ways to Avoid Offset." Valuable—practical—shows how to save money—improve presswork.

E. J. KELLY CO. 1811 No. Pitcher Street KALAMAZOO, MICH.

FREE



THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham Quoin Company
174 Fort-Hill Square, Boston, Mass., U.S.A.

ENGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

RUSSELL ERNEST BAUM

The Fastest Selling Folders in America

615 Chestnut St. Philadelphia, Pa.

THE WORLD'S GREATEST FOLDING MACHINE VALUES

BRONZERS

The Milwaukee Flat-bed Bronzer is used with both flat-bed and offset presses. Sizes run from 19" to 75". Also rebuilt machines. Guaranteed performance.

C. B. HENSCHEL MFG. CO. Milwaukee, Wisc.

ROBERTS—"Buy" word for 40 years

Numbering Machine Co.
694-710 Jamaica Ave.
BROOKLYN, NEW YORK

Western Distributor—
LOUIS MELIND COMPANY
Chicago—San Francisco

in standard type-high Numbering Machines

Ask your dealer about Models 27 and 28—5 wheels, $12; 6 wheels, $14—forward or backward. Removable "No." $1 extra.

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

Vandercook & Sons

now manufacture Vandercook and Hacker Proof Presses in 35 models and sizes, and Hacker Block Levellers, Gauges, and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

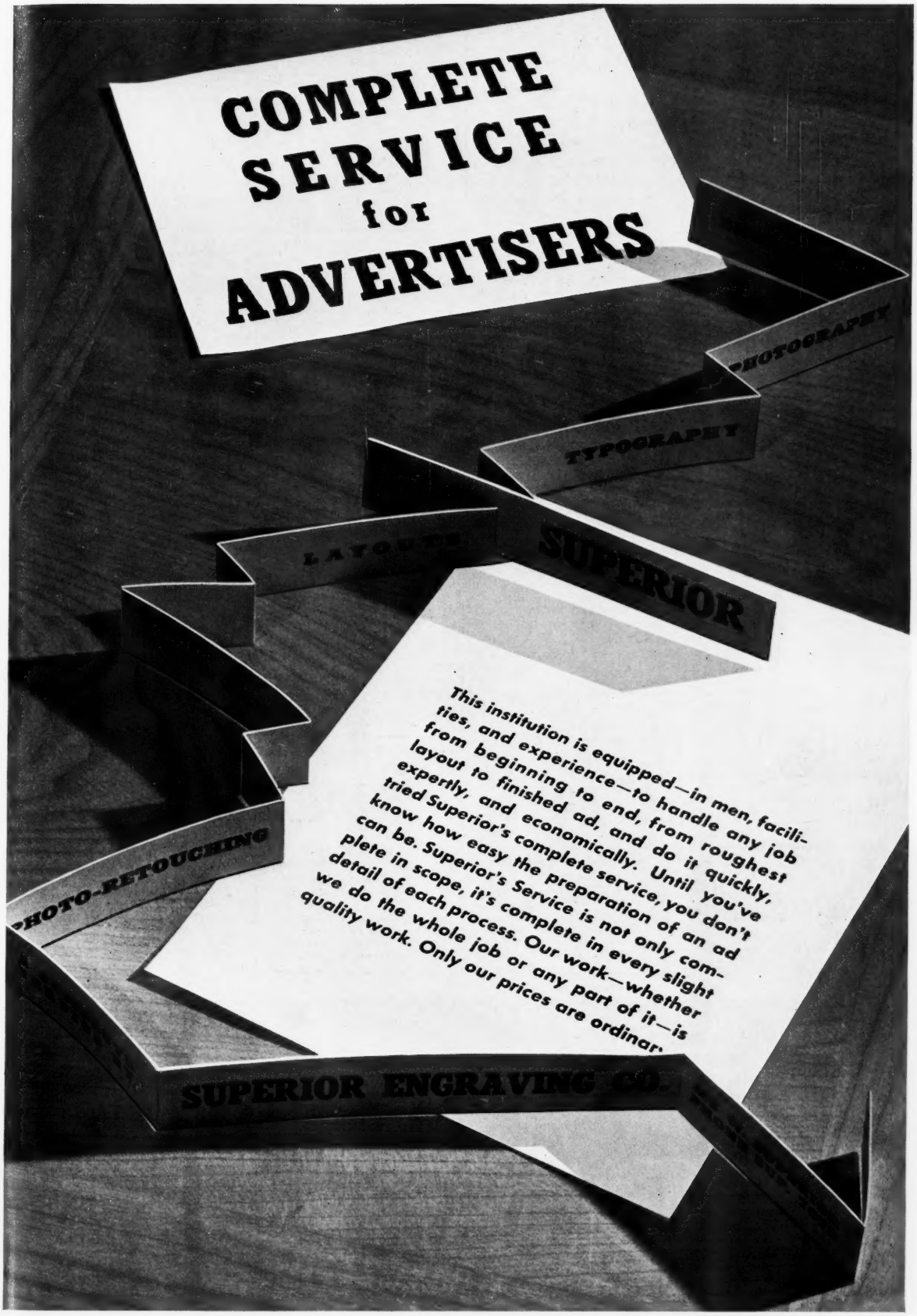
VANDERCOOK & SONS 904 No. Kilpatrick, Chicago 214 East 45th St., New York

Masterline PAPERS FOR PRINTERS

● 8 BONDS—6 LEDGERS —3 ONION SKINS ALL VERY PRINTABLE ALL VERY SALABLE

For information write

FOX RIVER PAPER CORP. APPLETON, WISCONSIN


COMPLETE
SERVICE
for
ADVERTISERS
PHOTOGRAPHY
TYPOGRAPHY
SUPERIOR
This institution is equipped—in men, facilities, and experience—to handle any job from beginning to end, from roughest layout to finished ad, and do it quickly, expertly, and economically. Until you've tried Superior's complete service, you don't know how easy the preparation of an ad can be. Superior's Service is not only complete in scope, it's complete in every slight detail of each process. Our work—whether we do the whole job or any part of it—is quality work. Only our prices are ordinar
PHOTO-RETOUCHING
SUPERIOR ENGRAVING CO.

The Inland Printer

J. L. FRAZIER, *Manager*

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 103 • July, 1939 • Number 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, $7.00; one year, $4.00; payable always in advance. Sample copies, $0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions—To Canada, $4.50, postage prepaid; to countries within the postal union, $5.00 a year in advance postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., Donald F. Hunter, Mgr., 2, 3, & 4, Cockspur Street, London, S. W. 1., England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W. Australia.

Akateeminen Kirjakauppa, Helsinki, Finland.

Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.

Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.

ORBIS, P. O. Box 240, Praha, Czechoslovakia.

Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

S. Christensen, P. O. Box 536, Montreal, Canada.

TI-PI Reg. U. S. Pat. Off. No 314445.

RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates—Print perfectly on all presses—with all inks on all papers.

Write on your company letterhead for sample, prices and full information.

TI-PI COMPANY, 708 E. 18TH STREET, KANSAS CITY, MO.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situation Wanted," 50 cents per line; minimum $1.00. Under all other headings, price 75 cents per line; minimum, $1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

BUSINESS OPPORTUNITIES

FOR SALE in the South, going business, established over 40 years, with excellent clientele. Dealing in new, used and rebuilt printing press equipment; power paper cutters, etc. Three story brick building; complete machine shop, etc. Exceptional opportunity. For further particulars address E 283.

KEEP YOUR PLANT BUSY! We furnish 40 Profit-Making, Tried and Tested Printing Plans prepaid for $1.00. Satisfaction guaranteed. Advertising Course $1.00. Also 50 Mail-Order Plans for $1.00. ASSOCIATED MANAGEMENT, 5120-IP Oakland Street, Philadelphia, Pa.

WANTED TO PURCHASE

WANTED: Power presses Modern, Carver or other foreign makes, cheap, in good running condition, around 8x12 and 5x9. Box 637 Panama, Republic of Panama.

LUDLOW WANTED—State equipment, price, condition, where it can be seen, etc. Phil Miller, 45 W. 17th St., N. Y. C.

FOR SALE

FOR SALE: One 1929 Cottrell perfecting Web-feed rotary; prints (Black plus two colors on one side—black and white on other); 32 to 64 pages up to 8½"x12" bleed trim size, flat delivery in 16 page sections; with 2 Dexter (Model No. 104) folders, double 16's or double 8's to fold sheets from this press. All equipment in very good condition. Complete electrical equipment and rollers included. Meredith Publishing Company, Des Moines, Iowa.

This advertisement is directed to 25 printers only who are interested in receiving a full set of the Tucker Letterhead Idea Service (12 issues) including Issue No. 13 FREE. at the remarkably low price of only 50c per copy. More than 135 outstanding, type-set letterhead designs for only $6.00. Remember, there are no more than 25 sets available. Send your order now—don't wait. TUCKER LETTERHEAD IDEA SERVICE, New Philadelphia, Ohio.

WRITE ADS? Any kind. Ask for proofs helpful, zippy, inexpensive little black cuts. Harper's, 283-k E. Spring St., Columbus, Ohio.

FOR SALE—44-inch Twentieth Century Cutter; rebuilt; fully guaranteed. E 5.

MEGILL'S Patent **Spring Tongue GAUGE PINS**



QUICK ON . . . The universally popular Gauge Pin. $1.80 dozen, 50c set of 3.

Reg. U. S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request.

THE EDWARD L. MEGILL COMPANY

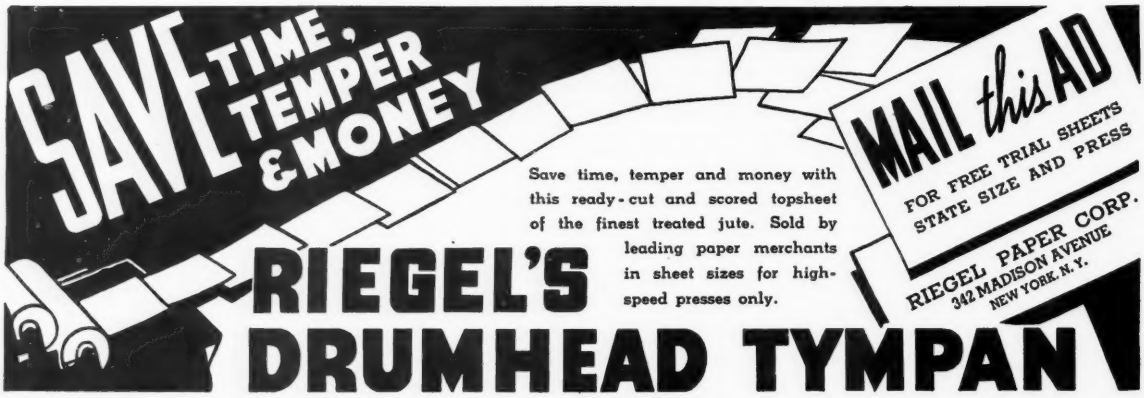
The Pioneer in 1870

763 Atlantic Avenue Brooklyn, New York

MEGILL'S Patent **Double Grip GAUGES**



VISE GRIP . . . adjustable . . . used for any stock. $1.75 set of 3.



MONOTYPE DISPLAY MATRICES 18 to 36 pt. Cheltenham Bold, Bold Condensed, Bold Italic; Cloister Bold, Bold Italic; Goudy Bold; Cooper Black 14 to 36 pt. Good as new. $10 per font. JOURNAL-TIMES, Racine, Wisconsin.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

EQUIPMENT BARGAINS for printer and publisher are listed in our July Reference Sheet. Outstanding buys in new and used equipment, supplies. Get your copy now. Classified Dept., Editor & Publisher, Times Bldg., N. Y. City.

HELP WANTED

TYPOGRAPHER—Thoroughly experienced, with exceptional training and background. Must have executive and sales ability, and be capable of handling production. Excellent opportunity for man interested in permanent position with good future. State full details regarding age, experience, references. All replies will be held strictly confidential. E 284.

SALESMAN WANTED
Experienced envelope salesman with established clientele, located in New England. Give full particulars. E 282.

SITUATIONS WANTED

Executives and Managers

EXECUTIVE desires opportunity in modern engraving plant. Ten years experience as practical photo-engraver, gallery foreman, superintendent. Specialized in strip film, modern foremanship, production methods. Desires connection where creative and organizing ability will be appreciated. Age 30. Married. E 280.

ASSISTANT TO MANAGER AND ESTIMATOR. Experience: 5 years as estimator and production supervisor; 4½ years printer, linotype operator. College graduate; single; age 30. References as to character, habits and ability. Paul H. Beveridge, 316 S. Ninth St., Monmouth, Illinois.

GENERAL FLOORMAN, makeup, imposition (job or cylinder), Ludlow exper., layout, markup, (jobs or ads), estimator, foreman, can produce at a profit. Due to reorg. available now for progressive small or med. size plant, Union, East or Southeast. Top refs. and assoc. E 276.

Bindery

BINDERY FOREMAN—Experienced all around workman; thorough knowledge of bindery machines, cost and production, wants position with well established firm. C. Everett, Box 386, Independence, Mo.

Composing Room

LINO OPERATOR—Young, sober, fast, clean proof. Makeup, etc. 5 yrs. exper. college daily, small weekly. Now empl. during school yr.; want perm. position. Will leave city. References. D. E. Butera, 351 Willow St., San Jose, Cal.

OPERATOR—15 yrs. exp. all types composing room work, city or country. Sober, steady, 35 yrs. old. Capable maintenance. Anywhere on wire. Lessard, 3015 Royal St., Los Angeles, California.

TYPOGRAPHER—All-around printer, production and layout exper. on better-grade work. Not an artist, but can make roughs for compositors. Can handle men, enjoy contact with customers. Age 40, marr., union, refs. E 273.

COMPETENT OPERATOR with unusual, varied exper. in govt. plant, private plant, publishing house, with Mergenthaler Linotype Co., daily newspapers. Sober, steady, reliable. Operator, 1755 Faxon Ave., Memphis, Tenn.

COMPOSING ROOM FOREMAN experienced in high grade printing. Capable executive. E 267.

LOCKUP-LINEUP OK. Capable taking charge. Address E 268, The Inland Printer.

Pressroom

JOB PRESSMAN—20 years exp. in pressroom on cyl., automatic, platens, job cyl., do good work. Will go anywhere. E. Martin, 321 N. Plane St., Burlington, Iowa.

PRESSMAN-STEREO—13 yrs. exp. Goss, Duplex, Rotary and flatbed. Do all stereotyping. Capable taking charge both depts. Age 29, married, sober, refs. All-around man for permanent job with good daily. C. E. Minton, 1318 Washington St., Henderson, Ky.

Miscellaneous

PAPER CUTTER—willing and able to assist generally, seeks permanent position with reliable firm in Chicago. Over 16 yrs. exper. Can furnish excellent references. E 281.

Advertise in The Inland Printer, then you tell printers and sell them, too

Keeping in Touch

FOR MEN ONLY—If you are an ESQUIRE reader, you have staggered under the weight of those hefty volumes which ESQUIRE is putting out these days. Usually the reason for thick magazines is lots of advertising, and that's what ESQUIRE has plenty of; figures for May issues of general monthly magazines show that ESQUIRE tops the list in advertising dollar volume. Big issues please ESQUIRE; and we must admit, coyly, that they please us, too. For ESQUIRE is one of the magazines which are Vaporin-printed. They use this modern instant-drying process to turn out their black-and-white pages and their two-color work. The next time you admire ESQUIRE's fine printing, remember that it's printed with IPI Vaporin—and remember to investigate the faster, cleaner printing that Vaporin offers you.



Successful "de-inking" of newspapers is reported in Pittsburgh. Printed matter is washed out, leaving only a white pulp. If the process will work with love letters, plenty of breach-of-promise suits can be washed out, too.

CALIFORNIA, COME AGAIN—It must be the climate! For three years in a row, a California printing student has run away with the top prize in the IPI Essay Contest, sponsored in cooperation with the National Graphic Arts Education Guild. Latest to win a college scholarship for his essay on color in printing is Robert Libott of Beverly Hills. Young Mr. Libott competed against 7000 students from cities in all parts of the country. Florida may produce oranges and bathing beauties, but California raises contest winners, too!



Nothing travels faster than gossip, unless it's gossip in print.

BLOOD-LETTING—An ink can may be a lethal weapon, according to one of our printer friends in northern Wisconsin. He sent us a letter, including a sample of his blood which was taken shortly after a struggle with an old-fashioned ink can. After the battle, he sustained a minor injury—one cut finger. Such dangerous tussles are ruled out by the new IPI Everyday cans. The tops are sealed on with Scotch Tape, and taking them off is child's play. Replacing is just as easy. Save your strength, save your blood, and save your temper by using the simple-to-open Everyday ink cans. You'll find the ink they contain is up to the high standards of the package.



Printing is the most air-minded industry. More printed matter is shipped by air express than any other commodity.

"Keep in touch with IPI."

INTERNATIONAL PRINTING INK
DIVISION OF INTERCHEMICAL CORPORATION
DEPT. I.P.L., 75 VARICK STREET, NEW YORK, N. Y.

ipi

Buyers' Guide

A ready reference buyers can depend upon for sources of supply. Manufacturers: This Business Directory offers good visibility at low cost for smaller advertisers and extra lines of larger advertisers. A listing of your products here reaches influential buyers when buying is done, and clinches sales. Note our policy permits display—write us for low rates.

Air Conditioning—Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicgo, Ill. Write for pamphlet "Air Conditioning and Humidity Control."

Art Work and Cuts

ANY DRAWING, MAXIMUM TIME 2 HOURS
$2.95 INCLUDES Drawing and ZINC CUT!
LETTERING + ILLUSTRATION
ZINC CUT, MAXIMUM SIZE 4 SQ. INCHES
LE DARE STUDIO
817 SOUTH DEARBORN ST
WEBSTER 7500
CHICAGO

Bookkeeping Systems, Printing Schedules

FRANKLIN PRINTING CATALOG—Complete Catalog of Printing Costs—40 Sections. Bookkeeping Systems for Printers—Get free descriptive folders. Porte Publishing Co., Salt Lake City, Utah.

Books

BOOKS on all engraving and printing processes, offset, art, photography, silk screen, block cutting, etc. Size and screen finders and other helps. List free. Commercial Engraving Publishing Co., 34-V North Ritter Ave., Indianapolis, Indiana.

Bronzing Machines

MILWAUKEE BRONZERS—for all presses. Also some rebuilt units. Write C. B. Henschel Mfg. Co., Milwaukee, Wisconsin.

Calendars and Calendar Pads

1940 CALENDAR PADS, sizes from 1x1¼ to 10½x22, in black and white, India tint, red and black, red and blue, brown and white, maroon and brown, reverse blue; fish pads, 3-months-at-a-glance pads, gold cover pads. Write for catalog. Goes Lithographing Company, 35 West 61st Street, Chicago, 53K Park Place, New York.

CALENDAR PADS—BLOTTERS. 1940 Calendar Pad Catalog now ready. Over 70 different sizes and styles. A pad for every purpose. Also our new Art Advertising Blotter Catalog illustrated in full color. Write for catalog in which you are interested. Joseph Hoover & Sons Co., Market and 49th Sts., Philadelphia, Pa.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

WHOLESALE CALENDARS to printers. Do your own imprinting. Advertising Novelties, Fans, Book Matches. Write for particulars. Fleming Calendar Co., 6540 Cottage Grove Ave., Chicago, Ill.

LARGEST SELECTION IN CALENDARS, sheet pictures, and pads at lowest prices. Sample line $.75. WEISS CALENDAR CO., 3696 E. Forest Ave., Detroit, Michigan.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras. 1515 Belmont Ave., Chicago, Ill.

Card Cases

WITH YOUR AD, 3c. BUILD BUSINESS. De Luxe levant grain. Samples 10c. Schramm, 113 S. Louise, Glendale, Cal.

County Record Books

County Record Books, Ruling, Binding. Get your share of this business,—good prices, liberal discounts to printers. Tom L. Ketchings Co., Natchez, Miss.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

Electrotypers'—Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Engraved Stationery

WEDDING INVITATIONS and other engraved stationery. Fine workmanship. Orders filled for printers. Siegrist Engraving Co., 926 Oak, Kansas City, Mo.

Envelope Presses

LIGHTNING SPEED envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

Gauge Pins

THE "FOUR POINT" GAUGE PIN
Sample Free


3 for 50c
12-$1.65
Agents Wanted
CHAS. L. STILES CO.
64 Hanford St. Columbus, Ohio

Glues, Gums, Paste

Glues for Every Need
WESTERN ADHESIVES COMPANY
Manufacturers: GLUES, PASTES, GUMS for the PRINTING and ALLIED TRADES
Chemists and Specialists in All Glue Problems
5409 W. Lake St., Chicago ESTebrook 1157

Instruction—in Advertising Layouts

Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE at Home
Mr. Young, international layout authority, offers practical home study course endorsed by advertising executives, printers, graduates. Individual instruction. Easy terms. Write Dept. D-49 for free details
AMERICAN ACADEMY OF ART
Frank H. Young, Director
25 E. Jackson Boulevard Chicago, Ill.

Knife Grinding Service

THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

Lacquering and Varnishing

AMERICAN FINISHING CO., 500 S. Peoria St., Chicago, Ill. Finishers to the lithographing and printing trades.

Linoleum or Basswood Printing Plates

Celluloid-surfaced, hand engraved plates cut costs of posters, color tints, etc. Submit sketch. Barter Bros., 529G So. Franklin St., Chicago, Ill. Low prices to trade.

Matrices

PRECISION ENGRAVED
MATRICES
• FOR ALL TYPECASTING MACHINES •
TRADE MARKS, SIGNATURES, HEADS, etc.
ROSS-ADSEAL, INC.
LORD and DAVIDSON STS. INDIANAPOLIS

For Special Logotypes, slides, trademark and nameplate matrices for Intertypes, Linotypes, Ludlows, write Imprint Matrix Co., Moravian Falls, N. C.

Patent Base, Chases and Hooks

PRACTICALLY NEW
STERLING TOGGLE SEMI-STEEL BASE
with 4 Drilled Chases 28¼ by 40¾. Also 2 for Miehle Horizontal 24¾ by 28¾ . . . also 400 Sterling Hooks.
Special discount for QUICK sale!
DODSON PRINTERS SUPPLY CO.
231 Pryor St. S. W. Atlanta, Ga.

Photoengravers' Machinery and Supplies

THE DOUTHITT CORPORATION, 650 West Baltimore Avenue, Detroit, Michigan—Complete engraving equipment and supplies, also special equipment manufactured.

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

TASOPE'—AURORA, MISSOURI. Manufacturers of modern photoengraving equipment. Catalog furnished on request.

Printing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and matmaking machinery, flat-bed presses, Battle Creek, Mich.

Printers' Supplies

SUPER-SOLVENT the new marvelous type and roller cleaner. Samples. Perfection Products Co., Est. 1924, 116 Earl St., Rochester, N. Y.

Rollers

ROLLERS—TOUGH AND CHIPLESS
—All New Composition—
Sets (3) 8x12.....$2.50
3—10x15.....$4.50 3—12x18.....$6.00
Subject to discounts of 10%, 20% and 30%. Write for information to
FAULTLESS ROLLER COMPANY
103 Palmetto Street Montgomery, Ala.

Rotogravure Presses and Equipment

FRANKENTHAL, ALBERT & CIE, Gravure presses "Palatia." Plants installed and guaranteed by experts. ALBERT MERZ, 2702 S. Compton, St. Louis.

Rubber Cement

S.S. Artists Rubber Cement
An Asset to the Graphic Arts Professions—Nationally Used.
3 Grades—Light-Medium and Heavy—$2.75 Per Gal. Post Paid
S.S. RUBBER CEMENT Co.
3438 NO. HALSTED ST.
CHICAGO, ILL.
THIS JAR FREE with first order



Rubber Printing Plate Vulcanizers

H. H. H. ELECTRO-HYDRAULIC Vulcanizer and our proven methods insure precision rubber printing plates. H. H. Heinrich, Inc., 200 Varick St., New York.

Sales Books

Sell Sales Books, Cafe Checks, etc. Ask for Free samples and Easy plan. Adams Bros. Factory, Topeka, Kans.

Saw Filing

Filing and Swaging the mechanical way, 75c. Amazing results. EMPIRE TYPE FOUNDRY, Delevan, N. Y. Oldest Foundry in U. S. A.

Special Printing

TICKETS IN STRIPS, Rolls, Coupon Books, Reserved Seats, any Numerical Jobs. Done at a profit for you. The Toledo Ticket Co., Dept. P, Toledo, Ohio.

Steel Chases

ELECTRIC WELDED SILVERBRIGHT
SS CO
STEEL CHASES
with oversize inside measure for press capacity
STYLES AND SIZES ON REQUEST
SANDBLOM STEEL CHASE CO.
429 S. Clinton St. Chicago, Ill.

Stock Cuts



CUTALOG STOCK CUTS
Showing thousands of ready-made cuts; it is free; write today
COBB SHINN
721 Union St.
Indianapolis Indiana

Typefounders

O. K. LIGHT TYPE FOUNDRY, 910 West Van Buren St., Chicago. Attractive Sales Plan for dealers everywhere. Write for territory.

MISSOURI-CENTRAL TYPE FOUNDRY, the big type foundry of the West. Free catalog. Wichita, Kansas.

THE BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, N. Y. Producers of fine type faces.

Wire

SPECIFY PRENTISS STITCHING WIRE —Backed by eighty years of wire drawing experience. Supplied on spools or in coils. SOLD BY LEADING DEALERS EVERYWHERE.

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Zinc Halftones

UNMOUNTED ZINC ETCHINGS and square-finish zinc halftones, 8 sq. inches or less 95c net. Write for price list. Marshall Newspictures, Inc., Box 173, Indianapolis, Ind.

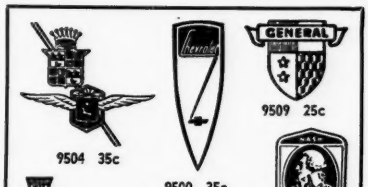
EXTRA PROFIT From Specialties . . . Check Those Advertised in Buyers' Guide

PRINTING ESTIMATING —Taught by Mail



Complete in 3 volumes, it will teach you how to figure the cost of any kind of printing and pave the way for a management position.
This is your opportunity, don't be satisfied with a low paid job all your life. Take the first step today.
Write for complete detail and easy method of paying as you go.
JACK FARRANT SCHOOL OF ESTIMATING
Dept. 5, 105 W. Monroe St., CHICAGO

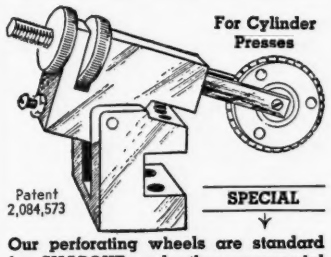
Profit WITHOUT INVESTMENT...
with
MODERN TRADE COMPOSITION SERVICE
INTERNATIONAL TRADE COMPOSITION ASSOCIATION



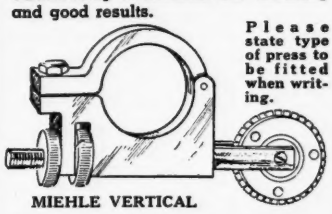
A full line of Typecast Cuts—for Automobile, Oil Products, Federal agencies, etc.
Special designs made to order.
STERLING TYPE FOUNDRY
VERMONTVILLE, MICHIGAN

AMERICAN ROLLERS
FOR *SUPERIOR SERVICE*
AMERICAN ROLLER CO.
1342 North Halsted Street, Chicago, Illinois
735 East Ohio Street, Indianapolis, Indiana

"COWAN" (BALL BEARING) Perforators



For Cylinder Presses
Patent 2,084,573
SPECIAL
Our perforating wheels are standard for SNAPOUT and other commercial forms. Special wheels made on order. Many of the largest printers, making a specialty of blank forms, use "Cowan" Ball-Bearing Perforators for accuracy and good results.



Please state type of press to be fitted when writing.
MIEHLE VERTICAL
Morgan Expansion Roller Truck Co. PARK W. COWAN
320 Markham Bldg. Hollywood, Calif.

GROVE'S
Gauge Pins and Grippers
for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, $1.00 per dozen.
Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct
JACOB R. GROVE CO.
3708 Fulton St., N.W., Washington, D.C.

● YOU CAN GET ALONG . . . without THE INLAND PRINTER, and save four dollars a year, if you don't care about making a profit. On the other hand, if you're on the job, you're a regular reader now! Keep it up!

July, 1939

Volume 103 • Number 4

The Inland Printer

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

Leading Articles in This Issue

	PAGE
How the States Buy Printing	19
Printing and Publishing High in Permanence of Employment. *By Milford M. Hamlin*	22
The Idea File	24
Wanted! A Colossal Mistake! *By Eric Berger*	27
Put Their Product on Cards! *By Samuel Kaplan*	29
The Specimen of the Month	31
Don't Lose Business by 'Phone. *By C. E. Avery*	33
Rubber Plates are Showing the Printer New Possibilities	36
Plant Modernization Reduces Steps and Lays Out Shortest Routes. *By Eugene St. John*	38

Regular Departments House-Organ Parade, 42; Specimen Review, 43; Editorial, 50; Typographic Clinic, 52; The Proofroom, 53; I. P. Brevities, 58; The Pressroom, 59; Month's News, 63

J. L. Frazier, *Editor* — **Lee W. Sagers,** *Assistant Editor*

Frank S. Easter, *Promotion* — **E. H. Bratlie,** *Circulation*

Western Advertising: **William R. Joyce, 205 West Wacker Drive, Chicago**

Eastern Advertising: **John E. Allen, at 522 Fifth Avenue, New York City**

THE INLAND PRINTER, July, 1939, Volume 103, No. 4. Published by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 522 Fifth Avenue, New York City). Subscription is $4.00 a year in advance; single copies, 40 cents. Canada, $4.50 a year; single copies, 45 cents. Foreign, $5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

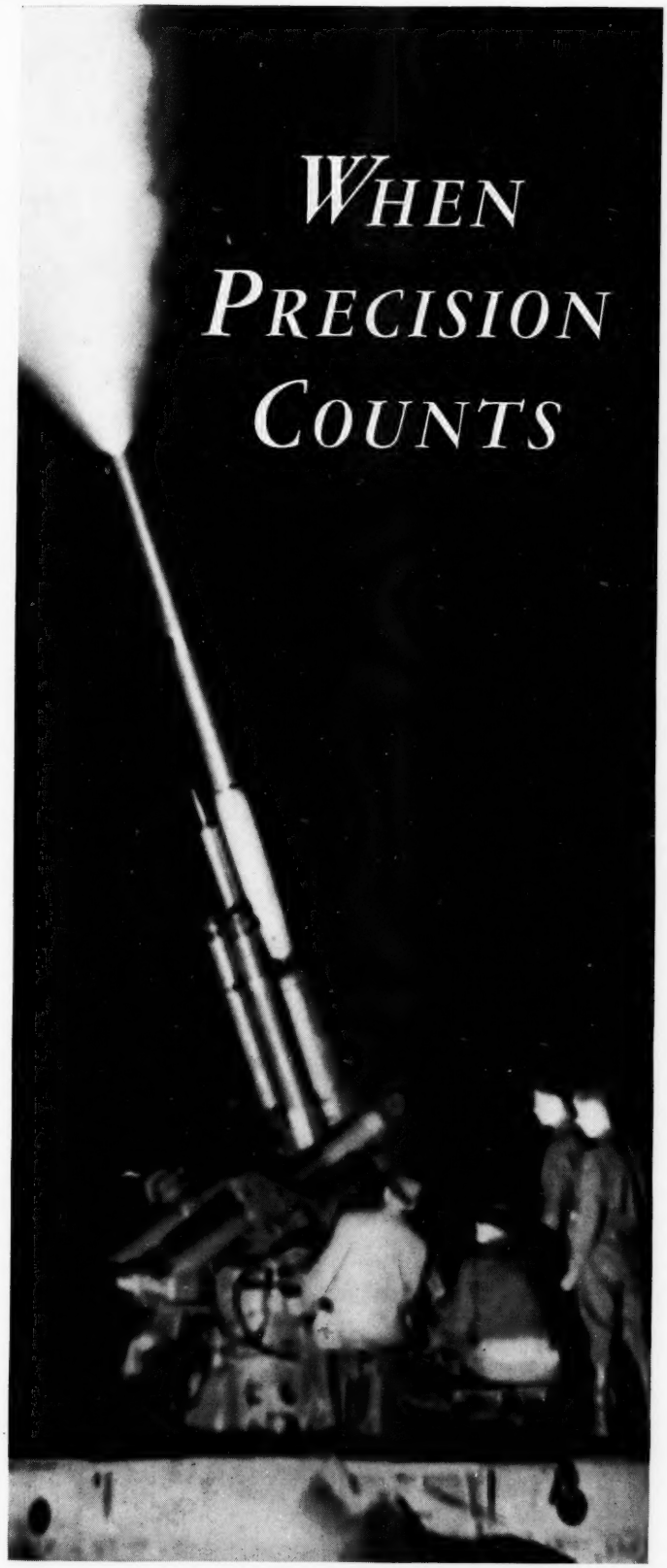
Member Associated Business Papers : : Member Audit Bureau of Circulations

ADVERTISERS IN THIS ISSUE

American Numbering Machine Co. 76
American Roller Co. 83
American Type Founders 78
Baum, Russell E. 78
Beckett Paper Co. 73
Bingham's, Sam'l, Son Mfg. Co. 70
Brandtjen & Kluge, Inc. 4
Brock & Rankin 72
Buyers' Guide 82-83
Challenge Machinery Co. 75
Champion Paper and Fibre Co. Cover
Chandler & Price Co. 74
Cromwell Paper Co. Cover
DeVilbiss Co. 7
Dexter Folder Co. 78
Embossograph Process Co. 76
Engdahl Bindery 78
Fox River Paper Corp. 78
General Electric Co. 5
Goes Lithographing Co. 74
Grove, Jacob R., Co. 83
Halley, Jas., & Sons, Ltd. 74
Hammermill Paper Co. 15
Harris-Seybold-Potter Co. 11
Henschel, C. B., Mfg. Co. 78
Holliston Mills, Inc. 67
Hood-Falco Corp. 76
Ideal Roller & Mfg. Co. 6
International Paper Co. 77
International Printing Ink Corp. 81
International Trade Composition Association 83
Intertype Corp. Cover
Kelly, E. J., Ink Co. 78
Kimberly-Clark Corp. 3
Kimble Electric Co. 70
Lanston Monotype Machine Co. 8-9
Linograph Corp. 75
Litho Chemical & Supply Co. 78
Ludlow Typograph Co. 1
Megill, Edw. L., Co. 80
Mergenthaler Linotype Co. 16
Miehle Printing Press & Mfg. Co. 71
Miller Printing Machinery Co. 78
National Graphic Arts Exposition 12
Power Gauges 78
Process Rubber Plate Co. 72
Riegel Paper Corp. 80
Roberts Numbering Machine Co. 78
Rosback, F. P., Co. 76
Rouse, H. B., & Co. 76
Scott, Walter, & Co. 78
Seybold Machine Co. 10
Sinclair & Valentine Co. 74
SprayOmatic Products Co. 72
Stephens & Wickersham Quoin Co. 78
Sterling Type Foundry 83
Strathmore Paper Co. 2
Superior Engraving Co. 79
Swigart Paper Co. 70
Tarrant, Jack, School of Estimating 83
Ti-Pi Company 80
Vandercook & Sons 78
Want Ads 80-81
Wetter Numbering Machine Co. 78
Wiggins, John B., Co. 76

This Advertisers Index is carefully checked for accuracy but no responsibility can be assumed for any omissions.

NEELY PRINTING COMPANY



U. S. Army 3-inch mobile anti-aircraft guns can hit a plane traveling 350 m.p.h. at 18,000 feet altitude. This almost unbelievable accuracy is due to exacting precision down to .001 inch in the rifle bore and range finding instruments. The same fine precision goes into Cromwell Tympan, which does not vary .001 inch in thickness throughout an entire roll.

MAKE THE TYMPAN TEST

Request a FREE working sample of Cromwell Tympan from your local distributor, giving size and make of your press. Try it on your toughest job. You'll be convinced that Cromwell Tympan is better.



You can count on

CROMWELL TYMPAN

PRECISION presswork brings you more business and higher profits. Begin right by building your makeready with Cromwell Special Prepared Tympan. High tensile strength, calipered uniformity, absolute resistance to oil and moisture—these *unconditionally guaranteed* Cromwell features are your best insurance against costly makeready troubles due to tympan failure.

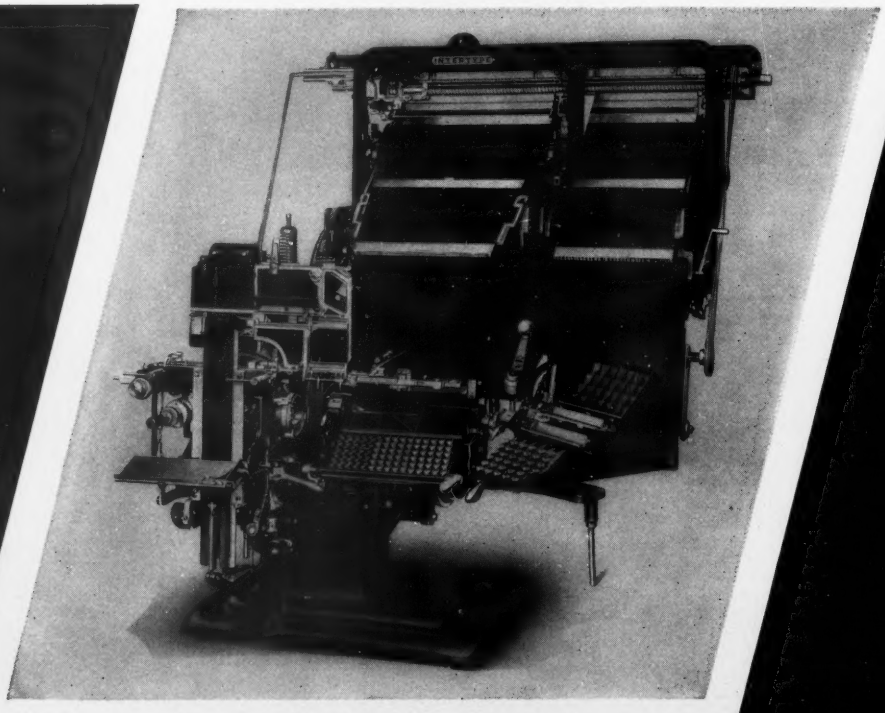
Thousands of leading printers the world over prefer Cromwell Tympan for precision presswork. It will help *you* produce better looking presswork at no increase in cost, thereby boosting both business and profits. Cromwell Tympan comes in rolls or sheets, accurately cut to fit any high speed press specified. Order today from your local Cromwell distributor.

CROMWELL
SPECIAL PREPARED
Tympan Paper
QUALITY BUILT IN

THE CROMWELL PAPER COMPANY

4801-29 S. Whipple Street
CHICAGO ILLINOIS

800 LINES SET IN FOUR HOURS



Intricate Mixed Composition Is Simple on the INTERTYPE

Here's another remarkable Model G Intertype service record—from the job department of a Mid-Western newspaper. The job referred to was made up throughout of complicated mixed display and small type. The composing room foreman writes:

"The machine composition for this circular was handled in its entirety on our new four-magazine Model G Intertype. A count of Intertype lines in this circular reveals that there are exactly the astonishing number of 800. The type sizes range from 6 point up to 36 point, and the 800 lines were set by one exceptionally fine operator in exactly four hours. While this far-above-the-average record is due in no small means to the exceptional ability of our operator, yet it also stands as a fine testimonial to the efficiency of this new Intertype."

This is a typical example of how a modern Intertype promotes efficiency and profits. If the Model G Intertype increases the speed of a fast operator, it will do the same or better for one who is slower. It pays to modernize! For detailed information on the Model G and other Streamlined Intertypes, write to Intertype Corporation, 360 Furman Street, Brooklyn, New York, or to our nearest branch

Investigate...and Step Ahead with INTERTY

TEXT SET IN 12 POINT FUTURA MEDIUM OBLIQUE AN[illegible] EMBOL[illegible]